

# THE Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of  
All Manufacturers and Operators of Animated Photographs  
and Cinematograph Projection, Illustrated Songs, Vocalists,  
Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 2., No. 10.

March 7, 1908

Price, 10 Cents

**FILM SERVICE**

Reliable Service from a Reliable Firm  
PASSION PLAYS FOR RENT.

**TALKING MACHINE CO.**

Members Film Service Association

ROCHESTER, N. Y.

**FILMS OF MERIT SOLD UNDER THE  
BROAD CLAIM AND GUARANTEE OF  
SATISFACTION IN EVERY DETAIL**

**NEXT ISSUE:**

**Sad Awakening  
Duchess' Crime**

**SOCIETY ITALIAN "CINES"**

143 E. 23d Street,  
NEW YORK CITY

**WILLIAMSON & CO.**

143 E. 23d Street  
NEW YORK CITY

Licensed under the American Mutoscope and Biograph patents. All purchasers and users  
of our films will be protected by A. M. & B. Co.

# THE BIOGRAPH ASSOCIATION OF LICENSEES

Operating under the BIOGRAPH PATENTS

Offer a complete and regular supply of films of domestic and foreign manufacture through the following well-known agencies:

KLEINE OPTICAL CO.	-	-	-	-	Chicago
ITALIAN "CINES"	-	-	-	-	New York
WILLIAMS, BROWN & EARLE	-	-	-	-	Philadelphia
AMERICAN MUTOSCOPE & BIOGRAPH CO.	-	-	-	-	New York

Controlling in addition to the films of the American Mutoscope and Biograph Company the entire output of—

Gaumont  
Urban-Eclipse  
Lux  
Raleigh & Robert  
Ambrosio

Rossi  
Aquila  
Theo. Pathe  
Warwick  
Hepworth Mfg. Co.

E. W. Paul  
Cricks & Sharp  
Graphic Cinematograph Co.  
Society Italian "Cines"  
Williamson & Co.

A regular weekly supply of from 12 to 20 reels of splendid new subjects is now available.

## Films are Sold Outright Without Restrictions

All renters and users of films purchased from any of the above licensees are guaranteed absolute protection free of cost from any form of patent persecution, and are privileged to use such films upon projecting machines covered by the LOOP Patent of Latham.

CLASS 8 No. 11  
166426  
COPY 4



PUBLISHED EVERY SATURDAY.

Copyright, 1908, by

The World Photographic Publishing Company, New York

ALFRED H. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 2 MARCH 7 No. 10

**SUBSCRIPTION:** \$2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

**CANADA AND FOREIGN COUNTRIES:** \$2.50 per year.

All communications should be addressed to P. O. BOX 450, NEW YORK CITY.

Advertising Rates: \$2.00 per inch; 15 cents per line

## Editorial.

### What Does It Mean?

We stand, look on, and gasp! and then ask ourselves if we understand aright. The members of the Edison combine met in New York City last week, and we are told that very heated discussions took place at 10 Fifth avenue. The results of these discussions are far-reaching, if we are correctly informed. First, that the combine agreed to allow the Film Service Association a further discount of 20 per cent. on all films purchased for the next three months, commencing March 2. Secondly, that the Association are allowed to purchase *Biograph* films. We asked if this included the licensed firms of Biograph as well, but our informant could not answer. We began to wonder what next, and lo! the answer came. Telegrams have been sent out to renters not in the Association, begging them to come in at the Chicago fee, not the \$5,000, but \$200. The recipients tell us they are out for good. Their applications were turned down. A prohibitive and restrictive fee was made and they were told they were not wanted, there were enough members in the Association without them. But now?—well, well—Who can answer our query? But this is not all. An overwhelming blow, like a bolt from a clear sky, falls on the members of the Association, who, after priding themselves that undercutting was at an end, receive a schedule of prices that takes the wind out of their sails, and leaves them helpless. It reduces the Buffalo scale of prices \$6 per reel.

The following is the Buffalo scale:

Price for service when changed	Weekly Contracts.						
	1	2	3	5	6	7	
Once a week.....	Reel \$16	Reels \$32	Reels \$48	Reels \$64	Reels \$80	Reels \$96	Reels \$112
Twice a week.....	20	40	60	80	100	120	140
3 times a week.....	24	48	72	96	120	144	168
4 times a week.....	28	56	84	112	140	168	196
5 times a week.....	32	64	96	128	160	192	224
6 times a week.....	36	72	108	144	180	216	252
Every day.....	40	80	120	160	200	240	280

Note the new schedule:

	10	20	30	40	50	60	70
Once a week.....	14	28	42	56	70	84	98
Twice a week.....	18	36	54	72	90	108	126
3 times a week.....	22	44	66	88	110	132	154
5 times a week.....	26	52	78	104	130	156	182
6 times a week.....	30	60	90	120	150	180	210
Every day.....	34	68	102	136	170	204	238

Again we ask the question, What does it mean? Is this an attempt to wreck the Film Service Association? It looks very much like it. It is treating the members as if they were children, and is the grossest piece of bad management we have seen for a long while, and which will undoubtedly cause a panic if not a mutiny in the ranks.

By whose authority is this change made? Not the renters, who, we understand, are to vote by postal their approval. We hope the answer will be decidedly negative. A more retrograde move it is impossible to conceive. It shows weakness, and instead of the much-vaunted victory, an ignominious retreat, holding the Association up to ridicule and making it the laughing-stock of the whole cinematograph world.

We are acquainted with several renters whose scale of charges are higher than the new schedule. Will the combine refund them what they lose if they adopt the lower scale? One renter told us he stands to lose \$800 a week by the reduction, while another said he has already lost three good exhibitors because he would not reduce his prices lower than Buffalo scale, and now he questions the possibility of ever recovering his position with the new. Again, we would question the legality of the reduction. Buffalo meeting passed the scheme and every member should be allowed to speak on the question of so far-reaching an amendment. Another point. The value of every member's share in the association is \$5,000. This is the amount passed as a standing charge for any newcomers into the ranks. To amend this resolution or rescind it is necessary for the convention to be called together. So that the request for non-members to join on the \$200 fee is illegal and unconstitutional. These are points every member of the Film Service Association should ask Secretary MacDonald to elucidate and make plain. We know the by-laws adopted were made specially elastic, but in the stretching a little common sense should be used and care taken that in the rebound no one is hurt.

We are given to understand that the exhibitors in New York city are getting together and promise to pledge themselves not to use any film issued by the combine, and further not to patronize any film renter who runs a nickelodeon. We hope that better counsel will prevail, but in the face of all now transpiring we have the right on behalf of our readers to ask: What does it all mean?

**Send 2.00 for a Subscription to the M. P. W. and get posted with first information.**

## Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

### CHAPTER IV.

#### FUSES.

There are several kinds of patent as well as link fuses, but aside from the fact that some of the patent ones emit no visible flash when they blow out, they perform no office that is not equally well taken care of by a plain piece of fuse wire. However, either the link or patent fuses are much more handy and quicker fitted into place than is the wire.

It is a mistake to run with operating room fuses barely large enough to carry the current. Care should be taken that they are smaller than the main house fuses or the house fuses may blow first, leaving everything in darkness. But that is the only precaution necessary. There is absolutely nothing about the lamp that can possibly be injured by a momentary excess of current and the writer generally uses 50-ampere fuses in the operating room. There is no sense in all the time blowing fuses.

#### THE LAMPHOUSE.

There is not very much to be said on this subject. The style one likes, another does not, and there is a great diversity of opinion among operators as to what is best. In general the essential feature of a good lamphouse is good ventilation (though some operators strenuously object), with top screen coarse enough to not be readily clogged with carbon ash. Size depends on use it is to be put to. If on the road, a small one is preferable, but for stationary work the writer prefers one of ample proportions.

Where a filmbox is used the lamphouse should be thoroughly insulated from it by means of asbestos board at least half an inch thick. The holes where the wires enter should be bushed with porcelain insulators securely fastened in place but at the same time easily removable. This may be done by using the kind that have a screw thread on their outer diameter. Screw them into the hole and then screw on a metal ferrule on the inside. The laws of most cities require that the lamphouse door be equipped with a spring, but door springs are only a nuisance to the operator and serve no particularly useful purpose, as no one who knows his business is going to run with a lamphouse door open anyhow. Unless a spring is required by law, simply have a good latch and keep it securely fastened when the lamp is burning. Keep the lamphouse clean. Once a week (if used every day) remove it from its base and take it outdoors. Clean the vent screens, top and bottom, thoroughly and shake every particle of dirt out. Clean the sliderods and oil with a little vaseline.

#### THE LAMP.

There are several good lamps on the market and it is not the writer's purpose to recommend any special make. In general a lamp should possess the following points of excellence to meet your approval: Simplicity, good mechanical construction, few parts, strength, perfect insulation of carbon-holder arms in such form as to not be readily injured or displaced, plenty of adjustment—up, down and sidewise, good wire contacts and good, true carbon grips with clampscrews that will not be eternally and everlastingly bending or twisting off. *Take your lamp out once a week and clean it thoroughly.* Take it all apart to the very last and smallest screw and clean everything thoroughly. Then grease all parts with a mixture

of graphite and vaseline (about half and half). Wipe off the surplus and put together and you will be astonished how much more easily and accurately you can gauge your light. A dry, rusty lamp is an abomination and no man can get good results from it, no matter how expert he may be. Look well to the wire ends where they join the lamp, scrape them perfectly clean—until they shine. These particular connections are subjected to heat from the arc and if badly made the heating will be largely augmented, with resultant cutting down of the current and possibly burning off the wire. Many operators "bob" the lamp to raise or lower the light in relation to the lens. All lamps worthy of the name have adjustment screws by means of which any reasonable movement may be made, and these screws were not placed there to be looked at—they were intended by the maker, who probably knew almost as much about the lamp as you, my wise friend, to be used. "Bobbing" the lamp is sure evidence that the operator is either ignorant of what the adjustment screws were made for or too lazy to use them.

When you get a new lamp, test the carbon holders at once and ascertain by clamping carbons in place whether or not they are true. If the carbons do not come in line sidewise, true up the holders by filing or otherwise, as seems best. This is important if you desire a good light at all times. With the Edison lamp it will be found that after it has been used a while there will be a tendency to slip down the post. This is for the reason that the metal crowfoot that is held in place by a screw in the side of the lamp has been bent or is worn. Straighten it or get a new one, is the remedy. The Edison carbon-holder arms are slotted and slide back and forth to allow one carbon to be set ahead of the other. Most other lamps are so simple that there is really nothing much to be said about them in the way of instruction.

*Oils—The Rheostat—The Carbons, next week.*

## Agreement

Between the Manufacturers and Renters  
of the Film Service Association.

### CONDITIONS OF SALE.

Licensed motion pictures manufactured under reissued Letters Patent No. 12,122, dated January 12, 1904, are sold by \_\_\_\_\_, hereinafter referred to as the vendor; subject to the following conditions:—

1. From the date of this agreement, the purchaser shall buy exclusively licensed motion pictures obtained from the vendor, or from a duly licensed manufacturer of such motion pictures, under said reissued Letters Patent.

2. The purchaser shall not sell nor exhibit licensed motion pictures obtained from the vendor, but shall rent out such motion pictures only to exhibitors, who shall exclusively exhibit licensed motion pictures obtained from the vendor or from a duly licensed manufacturer under said reissued Letters Patent, but in no case shall the exhibitor be permitted to sell or sub-rent or loan or otherwise dispose of said licensed motion pictures.

3. The price to be paid by the purchaser to the vendor shall in no case be less than that defined in the foregoing schedule of prices, or in any other substitute schedule of prices which may be regularly adopted by the vendor, and of which notice shall be given to the purchaser hereafter.

4. To permit the purchaser to take advantage of any standing order price mentioned in said schedule, said standing order shall remain in force for not less than thirty (30) consecutive days. An increase in the number of prints to be furnished on a standing order shall be considered as a new standing order and must be in force not less than thirty (30) consecutive days. Any standing order may be cancelled or reduced by the purchaser on thirty (30) days' notice. Extra prints shall be furnished to the purchaser at the price which the purchaser is paying under his standing order, in force at the time the extra prints may be ordered.

5. The purchaser shall not sell, rent, or otherwise dispose



of, either directly or indirectly, any of the vendor's licensed motion pictures (however the same shall have been obtained) to any persons, firms, or corporations, or agents thereof, who may be engaged either directly or indirectly in selling or renting motion picture films.

6. The vendor shall not make or cause to be made or permit others to make, reproduction or so-called "duplicates" of any of the vendor's motion picture films, nor sell, rent, loan or otherwise dispose of or deal in such reproductions or "duplicates."

7. The purchaser shall not deliberately remove the vendor's trade-mark or trade name or title from any licensed motion picture film obtained from the vendor, nor permit others to do so, but in case any title is satisfactory to the vendor's name is to be placed thereon, provided, that in making any title by the purchaser, the vendor's trade-mark shall not be reproduced.

8. The purchaser shall return to the vendor (without receiving any payment therefor, except that the vendor shall pay transportation charges incident to the return of the same) on the first day of every month, commencing seven months from the first day of the month on which this agreement is executed, an equivalent amount of positive motion picture film in running feet (not purchased over twelve months before) and of the vendor's make, equal to the amount that was so purchased during the seventh month preceding the date of each such return, with the exception, however, that where any such motion pictures are destroyed or lost in transportation or otherwise of proof satisfactory to the vendor is furnished as to such destruction or loss, the vendor shall deduct the amount so destroyed or lost from the amount to be returned.

9. The purchaser shall not rent out licensed motion pictures below the minimum rental schedule above set forth, or any substitute or substitutes thereof, which may be regularly adopted by the vendor, and of which the purchaser shall have notice.

10. The purchaser shall not offer any inducements or concessions in the form of premiums or rebates or furnish to any exhibitor any supplies or merchandise by which, either directly or indirectly, the licensed motion pictures will in effect be rented at prices below said minimum schedule.

11. The purchaser shall not sell, rent, loan or otherwise dispose of any of the vendor's licensed motion pictures, however the same may have been obtained) to any person, firm or corporation in the exhibition business, who may have violated any of the terms or conditions imposed by the vendor through any of its other vendees and of which violation the present purchaser may have had notice.

12. The purchaser shall not rent out licensed motion pictures to any exhibitor unless a contract with said exhibitor (satisfactory in form to the vendor) is first exacted, under which the exhibitor agrees to conform to all the conditions and stipulations of the present agreement applicable to the exhibitor; and in the case of an exhibitor who may operate more than a single place of exhibition, a similar contract shall be exacted in connection with each place so operated.

13. This agreement is personal to and non-transferable by the purchaser.

14. The vendor agrees that before making sales of any licensed motion pictures to any purchaser in the United States (not including its insular territorial possessions and Alaska) it will exact from each such purchaser an agreement similar in terms to the present agreement, in order that all purchasers who may do business with the vendor will be placed in a position of exact equality.

15. It is understood and specifically covenanted by the purchaser that if the purchaser shall fail to faithfully keep and perform the foregoing terms and conditions of sale, or any of them, or shall fail to pay for any goods supplied by the vendor within the time prescribed for such payment, the vendor shall thereupon have the right to refuse to supply the purchaser with any further goods and shall also have the right to place the purchaser's name on an appropriate suspended list, which the vendor may publish and distribute to its customers, associates and the several licensed manufacturers under said reissued Letters Patent, and the vendor shall also have the right in such case to immediately terminate the present agreement, without prejudice to the vendor's right to sue for and recover any damages which may have been suffered by such breach or non-compliance with the terms and conditions hereof by the purchaser.

16. It is understood that the terms and conditions of this agreement may be changed at the option of the vendor upon thirty (60) days' written notice to the purchaser, but no such change shall be effective and binding unless duly ratified by an officer of the vendor.

## PRICES OF LICENSED POSITIVE MOTION PICTURES.

List .....	12	cents per running foot.
Standing Order 1 print.....	11½	" " " "
" " 2 prints.....	"	" " " "
" " 3 prints.....	10½	" " " "
" " 5 prints.....	10	" " " "
" " 7 prints and over.....	9½	" " " "

A purchaser may give a separate standing order for each of his offices.

All prints for each separate standing order will be shipped only to one office.

The price charged will be, for each office, according to the number of prints shipped to that office as per above.

The vendor will allow, on all the licensed positive motion pictures sold by vendor to the purchaser, prior to September 1, 1908, a discount of 6 per cent. off the above prices for cash remitted on delivery of goods.

## A TRIBUTE TO MOVING PICTURE SHOWS.

The official investigators of the New York People's Institute and the Woman's Municipal League who set out to thoroughly examine the five-cent moving picture shows (popularly known as nickelodeons) seem to have found the unexpected and to have had the unusual fairness to acknowledge their find. Out of about six hundred such places in New York which are attended by more than three hundred thousand people every day, it was only reasonable to anticipate that a considerable portion would be open to criticism. But much to the astonishment of the investigators, as the story is told by John Collier in a recent issue of the New York Press, the objectionable specimens were discovered to be few and far between. [The nickelodeons were furnishing upon the whole healthy and even educational amusement to classes which stand sorely in need of it. Many of the amateur sociologists who had long dreamed of a theater within the reach of the means of the very poor were surprised to discover that something very much resembling it had grown up unaided in these shows in which pictures take the place of scenery and actors and recitations of poems or renderings of popular songs furnish the human element. The old economic doctrine that whenever people read or feel the need of a thing they take measures to obtain it for themselves never received a more striking illustration. The other truth which those who have had extensive dealings with genuine working people of the poorest class are never tired of emphasizing also received ample confirmation. The nickelodeons plainly demonstrated that it is not the industrious poor who seek for vicious recreation.]

There was an enormous attendance of children at these five-cent entertainments. In an East Side public school of eighteen hundred pupils, thirteen hundred confessed to being weekly patrons of some nickelodeon or other. Incidentally the teachers complained that these pleasures tended to increase the number of truants and the proprietors of the shows did not deny the charge. The more respectable members of the fraternity expressed their willingness to keep their shows closed in school hours if there was any public demand for such restrictions.

The audiences chiefly consist of the newest Americans and their children. Scenes and adventures of travel were very popular, and the ancient threadbare fairy tales which can never be superseded delighted the younger people. At one nickelodeon the children were earnestly repeating Longfellow's Ride of Paul Revere after the reciter while the pictures flitted across the screen.

While the need of moral censorship, better exits in case of fire any stricter regard to cleanliness and ventilation was undoubtedly displayed in the general showing was a surprisingly encouraging one. It is probable that henceforth the settlement workers will endeavor to utilize the nickelodeons instead of denouncing them as enemies. Charitable and philanthropic societies are slowly learning that great principle to which the more successful of creeds has always owed a large measure of its power over the unlearned. They are being taught to work out from the things people naturally like and to which they are accustomed rather than to beside them with wholly unfamiliar things. There are many simple lessons awaiting those who are flexible and broad-minded enough to receive them. Those who start with the idea that because the poor like a certain form of amusement, it must necessarily be an evil one, probably do much more mischief in the world than those who merely stand aloof and leave the poorer brethren to attend to their own affairs.—N. Y. Morning Telegram.

## Position of the Kleine Optical Co.

Mr. George Kleine, of the Kleine Optical Company, publishes this week in the Show World a long statement on the present crisis in the film market. The major portion of the interview is a repetition of the claims of the rival factors, Edison and Biograph, which were published in detail in our recent issues and with which our readers are familiar. The concluding part of the interview, however, in which Mr. Kleine sets forth the position of his own firm and the outlook for the exhibitor, is of vital interest, and we are indebted to the Show World for the following:

### STATEMENT BY GEORGE KLEINE.

#### Contract with Biograph Company.

"In order to guarantee protection to buyers and users of the films marketed by the Kleine Optical Company, we have made a contract with the Biograph Company covering all of these films, and in accordance with its terms any suit that may be brought against purchasers or exhibitors for alleged infringement of the Edison film patent because of the use of our films will be defended by the Biograph Company, free of charge; and, furthermore, immunity is given against prosecution for infringement of the loop patent of the Biograph Company, to those using films licensed by the Biograph Company.

"As to the general policy of my company, it will place upon the market all desirable novelties made by the nine European manufacturers whose product we control in this country; and also films made by the Biograph Company. In addition, we shall handle films imported by Italian Cines, Williamson & Co., and Messrs. Williams, Brown & Earle.

"It shall be our purpose to exploit these films throughout the United States, making them easily available to all exhibitors, either through our various rental bureaus, or renting companies with which I am personally affiliated, as well as through any independent rental exchange that wishes to purchase these films.

#### Establishing New Connections.

"New connections are being established as rapidly as possible. Missouri points will be supplied with independent films from a new office in St. Louis established by the Kleine Optical Company of Missouri.

"A new rental bureau will be in operation at Birmingham, Ala., Monday, March 2. Our other rental bureaus at Seattle, Denver, Des Moines, Indianapolis, Montreal and New York are fully equipped to give the most efficient service.

"We have been in constant communication by cable, since the convention at Buffalo, with the European manufacturers whom we represent, and they have entered into the spirit of the situation in a most enthusiastic manner, promising a series of film novelties that will excel from every standpoint.

"All films that we control, and those of affiliated concerns, acting under the Biograph license, will be sold outright, without restrictions as to their use.

"The question that has become of vital importance to rental exchanges is the purchase of films. After mature consideration the Kleine Optical Company will hereafter abolish the system of standing orders for new subjects. I have long recognized that to insist upon the purchase of all new subjects, long before they are seen, or even manufactured, is an injustice to the rental exchanges, and an imposition upon the exhibitors who are compelled to use undesirable films, forming a material percentage of the total output, frequently against their will. In the early days of the exhibiting business as it now exists this could not be considered unreasonable, as the supply of subjects was limited, and every film was usable that was not obscene, extremely vulgar, or highly sensational.

#### Censorship Policy Followed.

"We have always followed the policy of censorship at the root, and have never imported films that could be considered objectionable from any view-point. This is due to our system of inspecting samples of every subject before our stock was shipped from Europe.

"The standing order system is oppressive also because it compels the rental exchange to accept an indefinite quantity of films, subject to great variations from week to week. No exchange, under this rule, can state in advance the total sum of its film bills—a condition which would not be tolerated in any other line of trade.

"In harmony with this position, we have decided upon a uniform price for films to all rental exchanges in good standing, irrespective of size or quantity purchased. A large exchange

will have no advantage, because of heavier purchases, over the small concern.

"In view of the fact that we charge a selling price for films, we think it but just that the buyer own the goods that he has paid for, without restriction, and do not attach any conditions calling for the return of our films at the expiration of a stated period.

#### Purchasers May Rent Films.

"Purchasers of our films are at liberty to rent them to others, without restrictions as to rental prices, or manner of use.

"A movement has originated in Chicago among owners of nickelodeons which bids fair to spread to all large cities of the United States. These exhibitors have formed an association called the Moving Picture Theater Protective Association of Chicago, with varied objects, among them being resistance to oppressive city ordinances, and in general to further the interests of the members.

"A forward step has been taken by this association in the matter of film rentals. A new renting exchange has been formed, called the Independent Film Exchange, incorporated under the laws of Illinois, of which I have the honor to be president.

"Reciprocal arrangements have been made by which this exchange will rent films in Chicago only to members of the Moving Picture Theater Protective Association, which will confine its rentals to the Independent Film Exchange. This system will strengthen both the exchange and the association. I am prepared to assist in the furthering of this movement throughout the United States in any city capable of supporting such an exchange.

"The activities of these exchanges are not to be confined to their home cities, the exclusive feature being applied only in the city of origin. I will be pleased to hear from owners of picture theaters in other cities, and will give information as to details of organization. The efforts of these local associations need not be confined to the rental of films, but can include united action upon any question of interest.

"Attention need hardly be drawn to the strength of such an association against all opposing interests that may be inimical.

#### Future of Industry Promising.

"I would say to those pessimists who are doubtful as to the future of the moving picture industry, that, in spite of the present unsettled and not to say critical condition of affairs, the future appears to me to be more promising than ever. Case after case can be cited demonstrating the increasing interest in motography upon the part of the general public. If there were any evidence of a lessening of this public interest, I would consider the situation of serious concern.

"It should be gratifying, however, to everyone interested that public interest is growing, and the general average tone of moving picture shows is improving. So far as my observation extends, it is demonstrated that for every small store show that closes, a large moving picture theater is opened.

"I need only mention the use of Keith's theaters, in New York City, exclusively for moving picture shows, replacing vaudeville; also, the Garrick at St. Louis, the Lyric at Cleveland, the Orpheum at Chicago and the Hopkins at Louisville—all of them pretentious houses, many involving the payment of enormous rentals.

#### Will Improve Exhibitions.

"The introduction of moving pictures into theaters of this character must undoubtedly tend to improve the character of the exhibition, as well as enlist a new patronage of a class of people who have heretofore known nothing of that branch of entertainment, having been inclined to consider this class of amusement beneath them.

"In Paris, France, the Hippodrome is to be devoted exclusively to moving pictures. This seats some 7,000 people, and will have an orchestra of 60 pieces. The films for this resort will be supplied in the main by the European manufacturers whose product will be marketed in this country under the Biograph license, and the same subjects will be available for the most humble nickelodeon in the smallest country town.

"It appears to be inevitable, much as I regret it, that there will be two factions in the motion picture field for some time to come; and that circumstances force me and the Kleine Optical Company, with which I have been identified since its inception, into a position of business opposition to many personal friends engaged in this business, for whom I have the highest regard. I can only say that the conclusion that if competition becomes bitter, the conflict will be conducted, as far as we are concerned, along clean and wholesome lines, without personalities, and while our campaign may be aggressive it is unavoidable, and has been forced upon us by conditions."

GEORGE KLEINE.



Holyoke, Mass., Feb. 25.—Three moving picture theaters were peremptorily closed to-day by order of State Building Inspector Howes for alleged repeated violations of the statute against permitting patrons to stand in the aisles or otherwise block the exits.

The Selig Polyscope Co., 43 Peck court, Chicago, Ill., ask us to state that they will be pleased to send their Film Supplement regularly to theater managers who register a request for same. The object is to place in the hands of managers who give a lecture with their films an advance story of the plot.

#### NEW COMPANIES.

The Actograph Co., Manhattan. Manufacturing and deal in moving picture machines; capital, \$30,000. Incorporators: A. V. Jones, H. M. Browne, New York City; H. W. Mills, Jersey City, N. J.

Happy Moments Co., Fitchburg; moving pictures; capital, \$10,000. President, Louis N. Fuller; treasurer, William G. Hidden, both of Fitchburg; clerk, Timothy A. Fuller, Boston.

Bijou Co., Atlantic City, N. J.; moving pictures, songs, vaudeville and variety performances; capital, \$50,000. Incorporators: Abraham D. Feigenbaum, Frank W. Gordon, George W. Bailey, Atlantic City, N. J.

Film Import & Trading Co., New York. To manufacture picture films, operate amusements; capital, \$25,000. Incorporators: Charles E. Dressler, No. 16 Fort Charles Place; George F. Bauerdorf, No. 625 West End avenue, both of New York; Isaac W. Ullman, No. 535 East 141st street, the Bronx.

#### MOVING PICTURE HALL FOR BRONX.

Prospect avenue, in the Bronx, N. Y., is to have another amusement hall which will be devoted to moving pictures. Plans have been filed for buildings, which will be erected at once, on a plot 98 x 142 feet, on the west side of Prospect avenue, about 219 feet north of Jennings street. They will consist of stores fronting in the avenue and backed by a well-appointed theater or hall having an entrance between the stores. None of the buildings will be more than one story high. They will be of brick construction.

George Keller, of No. 970 Prospect avenue, is the owner.

#### THE LAST CALL.

Do not forget that Miles Bros.' employees hold their first annual ball on Tuesday, March 10. There will be a beautiful bevy of lady clerks, stenographers, etc., looking out for suitable partners, and a lot of fine boys looking for "fayre ladies."

So ye come one, come ye all,  
Trip fantastic at Miles' ball.

By the way, talking of Miles Bros., we note they have installed a private wire from the Western Union Telegraph Co. in their office, so that now their customers are in a still better position for quick service.

#### MOVING PICTURE BILL IN THE ASSEMBLY.

Among the most active of the Brooklyn Assemblymen in Albany this year is Dr. S. A. Gluck, representing the Twenty-first Assembly District. Since the beginning of the present session he has introduced twenty-two bills. Several of these bills have to do with the moving picture shows on Sunday.

The bill, entitled "An Act to Amend the Greater New York Charter in Relation to Licensing Moving Picture Shows," provides that it shall be unlawful to "exhibit to the public in any building, garden or grounds, concert room or other place or room within the City of New York any interlude, tragedy, comedy, opera, ballet, play, farce, minstrelsy or dancing, or any moving picture entertainment of the stage, or any part or parts therein, or any moving picture exhibition, or any equestrian, circus, or dramatic performance of jugglers, or rope dancing, or acrobats, until a license for such

place of such exhibition for such purpose shall have been first had and obtained, as hereinafter provided."

This bill was, of course, aimed at objectionable shows, for, in another, also introduced by Dr. Gluck, it was provided that public entertainments to be rendered on Sunday under the auspices of and for the benefit of a religious, charitable, educational or benevolent society or institution, provided such entertainments be confined to sacred concert, opera, singing, monologues, musical acts and vaudeville acts, "other than laborious ones," should be regarded as lawful.

#### SHOW PROPRIETORS COMBINE IN ST. LOUIS, MO.

Henry Scherrer was elected president and Frank Talbot secretary of the Motion Picture Proprietors' Association, which was organized at a called meeting at the Gayety Theater. The organization is due to the announcement of a 25 per cent. raise in the price of films, which will take effect March 2. The object of the association is to force out the small, cheap shows, where "rainstorm" or worn-out films are shown.

J. L. Randman stated that the question of raising the price of admittance had not yet been settled. The raise in the price of films itself will cause many of the smaller dealers to go out of business.

A committee of eight was appointed to visit the proprietors of the different shows and work for the interest of the association. The committee will meet again at the Gayety Theater, and the by-laws of the association will be drawn up.

At a hearing in the office of Building Commissioner Smith yesterday on the proposed ordinance regulating picture shows, the proprietors disagreed over the age limit, some contending for 21 years and others for 16 as the minimum for operators of machines.

#### BAN ON THE PICTURE MACHINE.

Phillipsburg, Kan., Feb. 15.—The City Council has met and passed a resolution fixing a tax of five dollars a day for moving picture shows and prohibiting them entirely where they cannot comply with the regulations of underwriters.

#### NICKELODEONS LOSE LICENSES IN SPRINGFIELD, MASS.

State Inspector J. R. Howes on January 27 ordered the closing of the Grand, Bijou and Star moving picture theaters for violation of the State law relative to allowing persons to crowd the passageways and aisles. Mr. Howes says the proprietors have been warned in the past, but Saturday the same trouble was noted and the action was accordingly taken. The action of the State inspector amounts to the revocation of the licenses of the theaters, and they will have to remain closed until new ones can be obtained.

Before new licenses can be obtained application will have to be made to the chief of the district police in Boston, and a hearing given, after which the chief may renew the license if he thinks it advisable. The proprietors of the theaters have retained Attorney Thomas J. O'Connor, who will appear before Chief Whitney, of the State police, at the State House in Boston, in the endeavor to have the order closing the houses removed. It is of interest to note that theaters can not legally sell more tickets than there are seats for patrons, and persons are not allowed to stand in the aisles or passageways. The theaters ordinarily are not crowded, but on holidays it is evident that a larger number of patrons have been admitted than could be seated, and the aisles have been blocked to some extent.

#### RULES ADOPTED BY BRITISH COMPANIES TO GOVERN EXHIBITIONS.

The Canadian Government has signified its intention to introduce legislation regulating the exhibition of moving pictures. In view of this it will be of interest to know the rules which have been adopted by British fire insurance companies governing the exhibition of "animated pictures." The regulations, which apply to either the temporary or permanent use of cinematographs or similar apparatus, follow:

1. The lantern must be constructed of metal or lined with metal and asbestos.
2. An alum or water bath must be used between the condenser and the film.
3. The apparatus must be fitted with a drop shutter available in case of emergency.
4. If the film does not wind upon a reel or spool immediately after passing through the machine, a metal impregnated with a slot in the metal lid must be provided for receiving it.
5. If electric arc lights are used, the installation must be

in accordance with the usual rules, i. e., the choking coils and switch to be securely fixed on incombustible basis, preferably on a brick wall, and d. p. safety fuses to be fitted.

6. If oxyhydrogen gas is used, storage must be in metal cylinders only.

7. The use of an ether saturator is not to be permitted under any circumstances.

Position.—Preferably on an open floor with a space of at least six feet all around, raised off. If in a compartment, the compartment to be lined with fire-resisting materials. In any case no drapery or combustible hangings to be within two yards.

General.—Fire buckets to be kept filled and a damp blanket to be provided and placed close at hand.

#### ALL PICTURE SHOWS MUST BE LICENSED IN PHILADELPHIA.

With only a few dissenting votes, both branches of Councils have passed the ordinance ordering the licensing of moving picture shows and providing for the regular inspection of these places by the fire marshal. While the ordinance is not as restrictive as was designed by some, it nevertheless brings the nickel shows more under the direction of the Department of Public Safety and insures better protection to the public against fire and panic.

That the prompt indorsement of the ordinance, after it is signed by the mayor, will require the proprietors of many of these shows to make many changes in the manner of protecting their machines, widening aisles and enlarging exits there is no doubt, as Superintendent of Police Taylor, in his investigation of these amusement places, discovered many menaces to the safety of patrons.

Besides providing for the payment of a license fee of \$100 by the proprietor of all moving picture shows, the ordinance states that the fire marshal shall be empowered to make such regulations for the conduct of the places as he deems expedient. The operator of the moving picture machines shall in the future have to pass an examination by a Board of Examiners and will have to pay a fee of five dollars.

Provisions are also made for the protection of the booth in which the machines are located. If for any violation of the clauses of the ordinance or for any other cause which may place an audience in jeopardy, the Director of the Department of Public Safety moving the picture show, if found unsafe he shall have power to close them. One hundred dollars is the fine that can be imposed for violation of the ordinance.

#### SHOWS MOVING PICTURES OF WYOMING BIG GAME.

Cheyenne, Wyo.—The first moving pictures of wild big game ever obtained were shown by S. N. Leek, of Jackson, Wyo., and proved entirely successful. Herds of thousands of elk were shown feeding near the camera, and mountain sheep, bear, deer, antelope, mountain lions and wolves were shown in lifelike motion. Leek is to exhibit his pictures in the East and will be accompanied by State Game Warden D. C. Newlin, of Lander, who will describe to sportsmen Wyoming's game and hunting grounds.

#### ROCHESTER DISCUSSES SUNDAY SHOWS.

A Special Term before Justice Foote last week argument was heard on the application of ten Rochester amusement houses for an injunction restraining the Mayor, the Commissioner of Public Safety and the Chief of Police from interfering with Sunday performances. Papers were handed up and decision was reserved.

Corporation Counsel Webb appeared for the city officials cited as defendants and J. M. O'Grady, A. E. Tuck and J. J. McInerney for the theaters. Mr. O'Grady was heard first. He contended that there was nothing in the statute or in the city ordinance that prohibited such performances as were given in the Rochester show houses. He said the entertainments were given entirely within the buildings and without noise or disturbance that could be noticed outside and in no way amounted to a disturbance of the public peace, or a serious interruption of the repose and religious liberty of the community. He referred to the fact that last December an order was issued by the city authorities forbidding any Sunday performances, under penalty of loss of license. If this order is continued in force, Mr. O'Grady said, the plaintiffs will suffer irreparable loss and injury. He contended that limited forms of amusement could be given on Sunday and that it was not a violation of the Penal Code or any city ordinance.

Corporation Counsel Webb opposed the application, first, on the ground that the Penal Code, sections 259 to 277, prohibits the giving of any public shows on Sunday. He cited the opinion of Justice Pound, in Buffalo, based upon the construction of the code, from which he reached the conclusion that all public shows are prohibited on Sunday.

Mr. Webb also cited the city ordinance relating to licensed occupations, which he held had the same force within the corporate limits of the city as a statute passed by the Legislature itself. He said that this made the Rochester case even stronger than that in Buffalo.

A third point was that a court of equity will not restrain municipal officers from enforcing a city ordinance. An opinion of Justice Herrick was cited, in which it was said: "Whether the ordinance is a valid one is a question of law and not of equity; and while courts of equity may determine questions of law, as incident to a proceeding in equity, equitable proceedings cannot be maintained for the sole or principal purpose of determining such questions."

Mr. Webb said that there seemed to be a determination on the part of the plaintiffs in these actions to commit an act prohibited by the penal statute and city ordinance. If there were such a transgression of law, the legal procedure would be a criminal prosecution where the guilt or innocence of the offender could be determined.

"To avoid the consequences of such an act," said Mr. Webb, "the plaintiff invokes the assistance of a court of equity to restrain public officers from enforcing the law, and this is precisely the procedure which, according to opinions of the courts, cannot be done."

#### NEW THEATER FOR LITTLE FALLS, N. Y.

Messrs. John E. Reardon and Casper Shults, proprietors of the Gem Theater, have concluded negotiations with R. D. Fuller for the erection of a new theater for them on Main street. Architect Carl Haug is now at work on drawing plans for a model up-to-date playhouse. It will be on the ground floor and will have an attractive city entrance with doors on each side. The inside of the theater will be 25 by 90, and every seat will be elevated. The width of the main gallery and the seating capacity will be about 500. The ceiling will be of iron and the entire structure will be absolutely fireproof. Work will be commenced on the building soon and it is expected that the theater will be ready for occupancy about May 1. Messrs. Reardon and Shults will present vaudeville entertainments in connection with the moving pictures and illustrated songs. They are popular, progressive amusement providers, and their many friends will congratulate them on this evidence of their prosperity.

#### ACTORS ON THE FILMS.

The success of phonograph houses in recording for sale the voices of notable singers, including such individual successes as Caruso and Melba, Calve and Nordica, suggests that there is open another opportunity for the actor.

Moving pictures have taken their place among the standard entertainments of the day in which we live and make progress. They are furnishing cheap and wholesome amusement and education for the multitude, and their popularity increases on far tours. They show the latest in the world of invention. They amuse and very often instruct. The next step is the adaptation of the idea to the serious drama.

Many of the smaller cities of the country have small chance of seeing players of the Drury and Adams type. Plays such as "Peter Pan" and "My Wife" have a long time reaching towns of the third and fourth class. Operas seldom if ever get to the smaller cities. The moving picture machine and a pair of clever imitators ought to supply the omission. Let John Drew and his company play "My Wife" before one of the cameras, giving it exactly as it is presented on the stage at the Olympic. Then, when it is reproduced in Williamsburg or Kokomo, a man and a woman, rehearsed in the lines of the piece, speaking the dialogue as it is acted by the films, will complete the drama for eye and ear.

In the comic operas the tasks would be a bit more difficult, for singing voices would be required; but the expense, even so trifling as compared with the cost of Marie Cahill's company or the organization playing "The Merry Widow," is trifling. There is no mechanical reproduction of the best plays, but it will come, as sure as the reproduction of voices for commercial purposes came by way of the phonograph. When Mark Twain had Puddin' Head Wilson use the thumb print in detective work there was no Berillon system, but the line of the thumb and the line of the eye in tracing and recording of criminals.—St. Louis Times.

# NEW RULE OF THE MASSACHUSETTS DISTRICT POLICE IN REGARD TO MOVING PICTURE MACHINES.

The Massachusetts District Police has promulgated new rules and regulations governing the operation of moving picture machines. In view of the fact that these machines have recently caused considerable loss and have always caused underwriters considerable concern, the rules are of sufficient importance to be printed at same length:

No moving picture exhibition will be allowed in any room or building until a license from the Chief of the District Police, or a certificate from an inspector of factories and public buildings, has been obtained for said room or building except that, in the city of Boston, the license, certificate or permit for the room or building and exhibition, is to be issued by the person or persons duly authorized to issue said license, certificate or permit. The machine must be placed in a booth or enclosure approved by an inspector of factories and public buildings, and in which the said inspector's certificate of inspection is posted in a conspicuous place. The booth or enclosure must be so located as not to obstruct any aisle or passageway or to obstruct or render dangerous any exit from the exhibition room or building, or to be liable to interference by any person in the audience. Sufficient means must be provided to allow the operator safe and convenient entry to and exit from the booth or enclosure, and to enable him to quickly and safely use the fire extinguishing apparatus, and to safely work from the outside of the booth or enclosure in case of fire or accident.

The machine and support upon which the machine rests, and the rheostat and its support, must be securely fastened to the floor, and no part shall come in contact with wood or any inflammable or combustible material.

Any change in mechanism, or alteration of any moving picture machine after it has been approved and tagged by an inspector of factories and public buildings, will be cause for removal of the tag and condemnation of the machine. The removal of the inspector's tag will be cause for condemnation and prohibition of its use.

No inflammable or combustible curtain or enclosure will be allowed around the machine or rheostat. Where wires for conveying electricity pass into or through, or rest on any structure around the machine, and insulation must be provided by the use of conduits, porcelain tubes or other insulating substance. The wire attachments conveying electricity must be properly insulated, and must be inspected by the operator before the operation, and the maximum current must not exceed 110 volts used in operating the machine. A switch for shutting off or controlling the electric current must be provided, and so placed as to be ready for instant use by the operator. If means for controlling lights in the auditorium or building are provided in the booth or enclosure, additional means must be provided near the main entrance for such control. Sufficient fuses to prevent the passage of too great an electric current must be provided and properly placed for wires conveying electricity. The arc lamp must be covered with an iron box so arranged as to catch all sparks and hot pieces of carbon, and all other lights in the booth or enclosure must be covered by a wire guard. The rheostat must be covered with perforated sheet iron or heavy wire netting of fine mesh, to prevent any metallic substance or film coming in contact with it when in operation, and must be securely fastened to the floor and properly insulated.

No water rheostat will be allowed in any booth or structure surrounding the machine, or in any part of the building in which the machine is located. A fire extinguisher of the carbonic acid gas pattern, in good working order, must be provided and located inside the booth or enclosure, ready for instant use. The films must be wound upon a metal reel incased in an iron box with a slot in the bottom only large enough to permit the film to pass through two sets of metal rollers, which must fit tightly to the film. The joints necessary in the construction of this box must be made of solder.

The cover which admits of the placing or removing of the reel in said box must have hinges so arranged that it will at all times close tight and be provided with a fastening to lock when closed. Under this box must be arranged a box of similar design and construction, containing a reel for the reception of the film from the box above, with a slot in top and with two sets of rollers as directly under the top box as possible; the film to be conducted from the upper magazine or box and thence into the lower magazine or box of the same construction placed as near below the focus as possible, with a metal tube or other approved material will be allowed to allow the film to pass through that tube or shield into the lower box or magazine without any friction. The film reels must be operated by a crank firmly secured to the spindle or shaft on back of the machine. No film, pieces of film, or loose combustible or inflammable material will be allowed to remain in the booth or enclosure, unless protected by metal covering, except the films while actually being rewound or repaired. All films must be rewound or repaired in the booth or enclosure surrounded by large enough, and must each be separately kept in a closed metal box made without solder. All boxes or magazines containing films must be kept closed while operating the machine. The door of the booth or enclosure containing the machine must be kept closed at all times when the machine is being operated, and sufficient ventilation must be provided to carry off any excessive heat generated.

No smoking or permitting it to be done, or matches will be allowed in the booth or enclosure surrounding the machine.

**Why not subscribe now. You can not afford to miss a copy.**

## Moving Picture Machines

Edison, Powers Cameragraph No. 5, Cineograph and Optigraph No. 4 and all accessories

## Grand Monarch Special Rheostat

made of Climax Wire

We deal in everything in the Moving Picture Business

**A. G. ERARD** ELECTRICAL PROJECTING CO.

Manufacturers and Dealers

714 GULL STREET - - KALAMAZOO, MICH.

## Song Slides

By **SCOTT & VAN ALTENA**  
57 PEARL STREET

LATEST SETS, \$5.00 PER SET

"Make Believe"	"For the Red, White and Blue"
"Two Little Baby Shoes"	"In the Garden of the West"
"Summer Time"	"I'm Starving for One Sight of You."
"Sweetheart Days"	

These Sets can also be obtained from most Film Exchanges

## STOP AND CONSIDER

The many advantages of renting your films from a concern in the Film Service Association.

You are assured subjects by the Manufacturers who have made the M. P. game famous, and whose films it is impossible to do without to make your theatre successful, and it costs no more for first-class service than formerly.

Pay no attention to the sorehead, knocker, or junk film exchanges, they are hanging themselves and dying fast.

We all start on the road to success March 2d, get in the band wagon and come along, and be happy forever.

Only the pests and six for ten men will stay out.

Any business will get undesirable customers unless regulated, unfortunately a great many have crept into the M. P. business, but they will now have to make good or get out.

You can get anything you want in Pittsburgh, Pa., Des Moines, Ia., or Rochester, N. Y.

**PITTSBURG CALCIUM LIGHT AND FILM CO.**

# BEWARE

of the Exchanges offering you  
First Run Films.

Some Exchanges have purchased the surplus stock of the manufacturers, which the manufacturers have had on their shelf from five to eight months, and you have used every subject they have purchased.

We purchase our films as soon as they are produced, and give our patrons the benefit of our early purchases each week.

Write for our Special Proposition on reduced prices of Licensed Films

**O. T. CRAWFORD EXCHANGE CO.**

Crawford Theatre  
EL PASO, TEXAS

14th and Locust Street  
ST. LOUIS, MO.

214 Levy Building  
HOUSTON, TEXAS

## "ADVANCED QUALITY FILMS" MEANS ESSANAY FILMS

Ready Wednesday March 4th

ANOTHER COMEDY HIT

## "ALL IS FAIR IN LOVE and WAR"

The Beginning of a Flirtation and its Disastrous  
Ending. One continuous laugh.

Length about 700 ft. Code Girlie

Have You Seen Our Sensational Success.

## "THE HOOSIER FIGHTER"

Getting top money everywhere. Ask any exhibitor  
who has used it.

**ESSANAY FILM MFG. CO.**

501 WELLS STREET, CHICAGO, ILL.

## Foreign News and Notes.

The electrical firm of John Wenskus, Berlin, S. W. Limmerstrasse 9, has invented a new machine for singing, talking and moving pictures. A perfect synchronism between the cinematograph and the talking machine, independent of distance, is the result of a long series of experiments. The machine is easy to handle and can be installed by any mechanic.

## THE CINEMATOGRAPH IN CHINA.

China is, certainly, the most inaccessible country in the world in which to introduce European civilization and progress. But it is now a fact that the cinematograph in its victorious trip the world round even got a foothold here. From Brussels started some time ago an expert with machines and films for Peking, the huge capital of the imperial East, and it is reported that he has met with quite a success, obtaining permission to exhibit his pictures at the imperial court. The empress expressed great interest in the subject and she was of the opinion that the cinematograph would be of quite an influence as an educator for the Chinese people, giving them an opportunity to study American and European conditions in industry and social life.

## THE CINEMATOGRAPH IN THE SERVICE OF INDUSTRY.

Our Italian contemporary, "la Rivista Fone-Cinematografica," informs us that Italian capitalists have constituted a society with a purpose of promoting advertising by the cinematograph. The representatives of the society have visited the largest firms—the manufacturing as well as the commercial—offering their administrators to make cinematographic reproductions of their establishments, plants, stores, etc. The views obtained in this way will be exhibited in the electric theaters all through Italy and the foreign countries.

The purpose of this kind of advertising is plain. The object is to make the Italian industry—so unjustly slandered—known as it really is in Italy as well as in other countries. It will show that the big establishments in Turin, the shipbuilding of Livorno, and the iron-works of Elba, rival those in France and Germany.

The "Rivista-Fono-Cinematografica" adds that several of the leading firms, with eagerness, have taken up the propositions of the society and that now the most important film manufacturers in Italy are busy reproducing these pictures of commercial and industrial life.

## VITAGRAPH CO. TO PRINT IN PARIS.

With the idea of relieving their American factories, and to ensure that film buyers in Europe shall obtain film supplies with the least possible delay, the Vitagraph Co. will immediately open a factory in Paris, at which Vitagraph films for sale in European countries will in future be produced. Mr. A. E. Smith is, at the moment of writing, in Paris supervising the installation of the necessary machinery in a building which has been secured close to the company's present offices, in the Rue St. Cecile, and we understand that it will be a matter of a few weeks only before the first products of the Paris works are offered to buyers in England and the other countries which it is intended to supply.

This move, we are told by Mr. G. H. Smith, of the English office, has been rendered necessary partly by the fact that the demand for films from America alone is sufficient to keep the factories of the company there going at full pressure, and partly because of the time taken for goods to reach London from New York. The latter circumstance occasionally led to business being lost, said Mr. Smith, for when the stock of a particularly good subject had been exhausted it was three weeks before further copies could be obtained, and though orders for a dozen copies might have been given the showmen could not afford to wait this time for them to be filled, while the subject was perhaps being utilized by competitors in the same district. The new factory will obviate this loss, for it will be possible to obtain subjects from Paris in one or two days. The new factory is not intended, at present at least, for the production of new films, but will print from American negatives, and with the advantage of a climate particularly favorable to photographic work there is no doubt that it will keep up the standard set by the parent house.

It hardly seems possible, however, that the management of the new branch will be able to long resist the temptation of the Paris sunshine, and it should be merely a matter of time

before French Vitagraph subjects are placed on the market. The opening of the Paris factory is likely, we understand, to be only the first of a series of steps to be taken by this company to keep abreast of the developments of the film business, and others will be recorded here in due course.—Kinematograph Weekly.

## CORRESPONDENCE.

### TRADE CONDITIONS IN THE ANTIPODES.

Sydney, New South Wales, Jan. 21, 1908.

Publishers The Moving Picture World:

Gentlemen:—By the mail just in I have received several copies of the World, and as I am not now in the moving picture business I have given them to those who are in the game. If you will mail me some more copies, I will do all I can to get the paper in circulation over here. For many years after Lumiere came out to this part of the world and exploited his cinematograph, the moving picture business fell off to nil, and lay dormant for some years, just the same as the photograph did, then it took a move and now it is booming, and there is one firm that is filling the Glaciarium nightly with a show of the very latest, weekly changed programme, and when I tell you that it will seat 4,500 people it will give you some idea of what he is doing. Then there is the Queen's Hall London Bio-Tableaux, that is run by Mr. Clement Mason, and the American Picture Scope Company, at the Victoria Hall, besides the Oxford Theater and the Alhambra and other places, such as Wonderland City, Mr. Harry Rickards Tivoli, Mr. Clay's Standard Theater Company, and the St. George's Hall at Newtown, and all doing well. There is a good scope for your paper over here, and there is no reason in the world why you should not have at least a hundred or more subscribers in this part of the world.

Mr. C. Spencer will open the Lyceum Hall in about two weeks. This will be one of the largest halls in the city, and will seat several thousand. It was formerly the Lyceum Theater, but a very wealthy religious crank bought it, and gave it over to the Methodist Church, and they have torn out all things of an altogether nature and made it into a fine hall, with no semblance of a theater, and now it is to be filled with a picture show, and all films are under the censorship of the cranks that have the running of the hall. So, of course, it will be strictly a good show, with nothing of anything but a highly diverting and educating nature to be shown. If they would only let the hall for entertainments and not put the censorship on to just what any one that rents it shall do, and what they shall not do, there would be a splendid chance for them to make good interest on the capital invested, but in their hands they want it a sort of prayer meeting show, and that does not go down with the masses.

Mr. T. J. West, the proprietor of the show now running at the Glaciarium, will run his show until the skating season opens, when the floor will be flooded and frozen, and ice skating will be in order there for the Winter and late into the Spring. Of course, you must not think it is Winter in this part of the world now, for the thermometer was only 108 degrees in the shade yesterday, and it has been monkeying round that point for the past week or more. Our Winter is at the Fourth of July time, when we get our coldest weather, and yet we never get a frost in this city, so you see we don't have to go out and shovel the snow off the sidewalks, as we never get any snow, and I think that it is safe to say, that there is not a day in the year here when you cannot get strawberries and cream if you wish. People sit in the theaters here when in New York they would have them closed up, and the people away for their holidays. I am now writing with the thermometer at 80 degrees and a beautiful breeze blowing, and yet it is not hot to speak of, so you can just fancy a person standing over an arc light on a night like this and also during the day at such a temperature as I have just told you of.

I have neither the time or the list by me to send you now, but I will try and send you as complete a list as I possibly can by the next mail. The film dealers here are: The National Phonograph Company, 340 Kent street; Pathe Freres, Pitt street; Osborne & Jordan, Ltd., 393 George street; Baker & Rouse, Proprietary, Ltd., 373 and 375 George street; Hartington & Co., Ltd., George street; The Clement Mason Trading Company, Ltd., "Queen's Hall," Pitt street, and The Universal Supply Company, Young's Chambers, corner Park and

## NEW INDEPENDENT RENTAL SERVICE

NEW FILMS REASONABLE PRICES  
First-Class Service Guaranteed

We offer the films of the Independent Manufacturers and also the films of the following makers for whom we are sole American Agents:

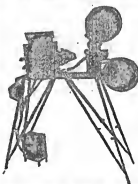
HEPWORTH MFG. CO., LONDON  
R. W. PAUL, LONDON  
GRAPHIC CINEMATOCARPH CO., LONDON  
CRICKS & SHARP, LONDON

We beg to solicit your trade and ask you to write us immediately for our rental service terms.

FILMS ALSO SOLD TO RENTAL BUREAUS  
NEW SUBJECTS WEEKLY

**WILLIAMS BROWN & EARLE**  
Dept. P, 913 Chestnut St., Philadelphia, Pa.

Licensee under the Biograph Patents  
All purchasers and users of our films will be protected by the American  
Mutoscope & Biograph Company



LE ROY'S  
**Acmeograph**

NEW YORK APPROVED  
The Peerless Moving Picture Machine

Write LE ROY, ACME EXCHANGE  
133 3d Avenue, New York

## COLORS

For Slides and Films. 24 colors ranging from the most delicate tints to the deepest shades. Colors are absolutely permanent, and of strength and brilliancy they are unsurpassed. Send \$2.00 for box containing 1 1/2 ounce bottles of assorted colors—stamp for prices on larger quantities. With our new glass tinting slides you can produce many beautiful effects on moving pictures without affecting the brilliancy of your light in the least. Will not burn or melt, nor are they in any way affected by the heat. Made in all colors.

We make one shade (No. 20) of an extremely delicate blue, scarcely noticeable on the screen, yet it serves to whiten your picture and, strange as it may seem, reduces flicker 50 per cent. All slides prepaid 50 cents each, 3 for 90 cents.

THEODORE A. HALLING  
55-57 Skinner Street, Little Falls, N.Y.

When writing to advertisers  
please mention the Moving Picture  
World.

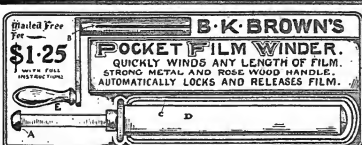


# BUFFALO FILM EXCHANGE

13½ East Genesee Street

BUFFALO, N. Y.

Feature Films For Rent



OUTSIDE MEASUREMENT OF CASE 6 INCHES BY 3 INCHES BY 7/8

Acknowledged in the Trade to be the Smartest Thing Out.

**Saves TEMPER TIME AND MONEY**  
Folds flat in neat pocket case.

Sold only by **THE KINEMA NOVELTY CO.**  
22 Gresham Road, Brixton, London, England

# CLIMAX WIRE

Fifty times the resistance of copper

THE BEST WIRE FOR

Moving Picture Machine

# RHEOSTATS

**DRIVER-HARRIS WIRE CO.**  
HARRISON, N. J.

**BERNHARD SCHNEIDER'S**  
"MIROR VITAE"  
The Machine with 100 Features  
Flickering, Steady, Sub and Handy  
FINEST IN THE WORLD.  
Manufacturer of specialties in Machinery, Films and Slides, Cameras, Periscopes, Prisms, Lenses. Film Rental and all Supplies.

WRITE FOR CATALOGUE

109 East 12th Street, - - New York City

Pitt street. They are right up to date with the exception of the first named, and they are too slow for this part of the world, otherwise they would have a big stock of their products at all times in stock, but I am told by those in the trade that they do not cater at all for this branch of the trade, as they should do. Talking machines they have large stocks of, and also records, and neglect the moving picture part of the trade. Instruments of torture like talking machines come in to this part of the world free, and all that pertains to them, while the moving picture machine and films, which are educational, are taxed from foreign countries thirty per cent, and, if British, let in at twenty-five per cent, ad valorem. I would tax the talking machines two hundred per cent, if I had my way, in fact, I would prohibit them, as they are getting to be a nuisance and a curse. They have got as common as pigs' tracks, and you can not go anywhere that you don't hear them with their nasal twang and tiny sound, till they make life almost unbearable. I would not take the finest one ever made as a gift and make it part of the bargain that I must play it once a day as long as I had it. There is also much room for improvement in the moving picture film, especially in regard to those films that teach the young mind deeds of violence or lewdness, and they are shown all too frequently. It is a fact that several cases of young people engaging in the highwaymen's business can be directly traced to their seeing films of this class. The moving picture theater has in it the power for good and also the power for evil. I firmly believe that if films of this class are to be shown, that at least children under seventeen should not be permitted to see them. With best wishes I will close.

Yours very truly, WM. H. H. LANE.

## THE PHENOMENAL SUCCESS OF THE MOVING PICTURE SHOW

Being a reply to the article "A Coffin for the Theatrum," by Hans Leigh

Editors Moving Picture World:

Dear Sirs:—The regimen for the theatrum published in the Moving Picture World of last week was far too premature. The place of amusement referred to is so far from being "a dead one" that its demise can not even be forecasted by anybody who can lay claim to being a "live one." "Fads" and "fancies" are terms that have been applied to moving pictures until they have become hackneyed, but use of them, has lost force and weight for the very reason that it has never been justified. Moving pictures have never been in the class of either a fad or a fancy. Originally they were looked upon as a scientific wonder, then they became a means of entertainment that attracted great attention owing to the apparent mysterious method by which pictures showing animated forms were produced; for some time the public went to see the pictures chiefly to see the figures in them move with lifelike action, and not on account of any photographic art or realism in action, so far as the picture as a whole was concerned. The people did not go to see them because it was a fad or a fancy, but because they were curiously aroused and were intensely interested in seeing for themselves that science had, to all intents and purposes, put life into the figures portrayed upon a canvas curtain.

The writer who would believe that the theatrum is a thing of the past, or is about to become, cites the career of the bicycle and of ping pong in support of his theory. Like the theatrum, he says, they were crazes, fads, fashions. By the citations he weakens his argument for the reason that the game of ping pong never clashed with either the bicycle or the moving pictures. As a game it was the fate of all shallow fads. While the bicycle was a fad, it was also a commodity of travel, and its popularity did not wane until it was forced by some better substitutes, the chief of these being the motor cycle and the automobile. Those who could afford it, adopted the latter and gradually the bicycle was declared to be no longer the thing. It is still in use, however, so much so, that hundreds of thousands were sold during the past year, but, of course, the constant extension of electric and trolley lines is gradually forcing them out of use. To an extent it is fair to compare the bicycle with the moving pictures, but on a theory of extinction a comparison fails for the reason that formidable rivals are in the field, and have been for some time against the bicycle. As a source of pleasures, usefulness and accommodation, it is, and can be supplanted in many ways, but there is not the remotest indication of the appearance of anything that can give the public as cheap and wholesome and at the same time as instructive an entertainment as the moving pictures do, and so long as these pictures remain without a competitor, so much longer will the life of the theatrum be protracted.



Were it not for the fact that the writer is interested in the theatricum the article commented upon would not have been given the attention it receives here. The writer of the article referred to is an acknowledged theatrical manager, and for this reason his opinion on a bearing upon the present and future prospects of moving picture enterprises must be taken with a liberal allowance of salt. It is but fair that the public should know the truth and the effects of publications made either through ignorance of the facts, or with an ulterior motive in view, should be counteracted. Ever since the moving pictures gained their place in the amusement field, they have been a thorn in the side of the theatrical profession, and no opportunity to attack and depreciate them has been overlooked. From one standpoint this course has been justified by the plea of self-preservation. The vaudeville actor saw the pictures taking fifteen or twenty minutes of his time from the programmes in all the vaudeville theaters of the country, and that naturally resulted in one less regular act being required in each place. As the pictures grew in popularity, hundreds of managers made big reductions in their salary lists by putting the pictures on their programmes two or three times.

Up to this period the managers of the vaudeville had no complaints to make against the moving pictures. They were looked upon as excellent substitutes and great money savers, but when the five-cent theater rage set in the managers sat up and took notice. Store shows crowded about them and took dimes and half dimes that in all probability would have passed through the box office windows of the regular theater if the conditions were different. It became a matter of self-preservation with the managers then, and it was not until then that the real campaign to prejudice the public against moving pictures began, because the vaudeville actors did not have the means and sources, financially and otherwise, to wage the issues that the managers had. It is quite true that in recent months there have been many moving pictures produced that have fallen far short of the mark in point of merit, but the attacks that have been made upon the productions as a whole have never been justified and they have been made with ulterior motives. The writer has made this argument before and has been ridiculed for attempting to place moving pictures as a successful competitor of straight vaudeville. Be that as it may, the fact is that the hundreds of vaudeville houses are being turned into moving picture places, two of the latest being Keith & Proctor houses in New York City that have been homes for vaudeville for many years. In the face of this, how can any one look upon the theatricum as defunct, or even a hopeless invalid? Some people have argued that the vaudeville is a thing of the past. Accepting these versions as correct, we must also admit that the experiments sustain the pictures in all positions, for the promoters have stated that while the reduced prices have cut the box office receipts in half, the pictures have cut down the expenses from about \$3,000 per week to about \$200 per week. It is but fair to assume that if there was anything in existence or within the possibility of reach that the vaudeville managers could have secured to compete successfully with moving pictures they would have done so and the course taken by the managers who have transformed their theater is sufficient refutation of the indiscriminate charges that the products of the moving picture manufacturers are steadily becoming inferior.

This line of argument leads to the contention that the recent action of some of the picture manufacturers is fully justified if for no other reason than self-preservation against inferior productions. It is to keep the manufacturing within legitimate lines and thwart the idiotic efforts of would-be makers of films who know as much about what should be done and what the people want as a pudder knows about adjusting the parts of a watch. The fault has not been with the manufacturer who has been so serious in his undertaking. The up-start man has done the mischief—the short-sighted man who looked upon moving pictures as a craze and conceived the idea that cheapness and rapidity of production would bring him a fortune before the craze would die out. The result has been a justifiable condemnation of many productions and the opening of the gate for unjustifiable injury to many productions of merit, for the reason that not one person in a hundred forming an audience pays any attention to the trade-mark or name of the maker on films, and the odium for bad productions has been cast upon the manufacturers as a whole. Up to the time it was found that the popularity of the pictures as a whole was too deeply rooted to be effectually disturbed, this was a formidable weapon in the hands of those who sought to kill the pictures, but are now nursing them back to renewed life. The manufacturers have been in the same position as the exhibitors. Pirates and

## SOMETHING NEW SOMETHING ORIGINAL BRADY SIGN EXCHANGE

9 WEST 14th STREET, N. Y., near Fifth Ave.

Are now ready to furnish all Moving Picture Theatres with

28 Oil-cloth Signs, size . . . 24 x 28 in.

7 Oil-cloth Streamers, size . . . 2 ft. x 12 ft.

All for \$1.00 per week

Clean, descriptive and attractive. Call and investigate.



## Opera and Folding Chairs

Our seats are used in hundreds of Moving Picture Theatres throughout the country. Send for catalogue and prices. PROMPT SHIPMENTS.

READSBORO CHAIR MFG. CO.  
READSBORO, VT.

## Will You Wear the Trust Collar? I Guess Not

Three weeks ago \$25 a week for seven changes of film was considered good money, but all at once the Exchanges of Chicago have a hard luck story and say they must have \$102 for the same service. (Offer film, anything under eight dollars old film, \$55 a week.)

Would I sit calmly by and see myself, with 75 per cent. of other Chicago exhibitors, put out of business? I guess not.

Three days at the above price, then Yours Truly had 100 reels of good, new film in our vault, and 30 of the best theaters in Chicago with us to sink or swim. "SINK," says the combination. "We will fix you when you come back. You can't get films," and a lot of "put you out of business" talk.

In the meantime we are not asleep. As a result, this is what we have accomplished so far: \$30,000 of brand new film, choice subjects of 17 manufacturers, makes that you have never seen or heard of. WHY? Because the price was too high for the greedy renters. They can't get them now, as they have agreed not to buy from manufacturers outside of the so-called Big Combination of Seven.

Did the Exchange tell you that the price is to be higher March 1? No! He waited until you had started on your new week, then gently gave you the "hot air stuff," at least in hundreds of cases. Then he tells you to get in line; be a good fellow; there is but one price, and the Independent can't exist, etc. Would they pay any attention to us at first? Yes, by giving us the "hash." "You can't get the pictures," they will tell you. "Watch them in price. Watch them break away. Could you get a bunch of hold-ups to stick together? I guess not. They say we are fly-by-night or sea renters. I'd rather be either than a hold-up."

Oh, Lordy! What a chance to talk, and what things we might say, and what a chance we have given them to talk. Watch it come back. It will interest you. And we are 120 rental exchanges, and only one with nerve enough to go it independent—George Klein Optical Co., 52 State St., Chicago, who has joined forces with us.

### OUR PRICES:

7 changes.....	\$25.00
3 or 4 changes a week.....	20.00
Song Slides, 1 change.....	1.50
Song Slides, 2 changes.....	1.25
Song Slides, 3 or 4 changes.....	1.00

(You pay express both ways.)

As to the Edison injunction talk, just take a peek at the Biograph or Edison Optical Co. advertisement in this issue, and they go. You don't have to submit to the hold-up. We are with you and will protect your interests, backed by 17 manufacturers. If you can't time to call, drop us a postal or wire for further particulars.

## INDEPENDENT FILM EXCHANGE

1609-1610 MASONIC TEMPLE, CHICAGO

Independent of all except seventeen big manufacturers who co-operate with us.

When writing to advertisers mention the Moving Picture World.

## Latest Films of all Makers.

### BIOGRAPH.

The Boy Detective.....	500 ft.
The Yellow Peril.....	541 ft.
The Princess in the Vase.....	583 ft.
Bobby's Kodak.....	518 ft.
Under, Please.....	563 ft.
Classmates.....	500 ft.

### EDISON.

Playmates.....	860 ft.
Cupid's Frank.....	735 ft.
A Sculptor's Welsh Harp.....	735 ft.
Dream.....	960 ft.
A Yankee Man-o-Warman.....	750 ft.
Fight for Love.....	890 ft.
Firebrand Reminiscences.....	505 ft.

### ESSANAY.

All Is Fair in Love and War.....	700 ft.
The Hoosier Fighter.....	500 ft.
Babies Will Play.....	750 ft.
A Novice on Skis.....	400 ft.
A Home at Last.....	250 ft.

### KALEM COMPANY (INC.).

Way Down East.....	1000 ft.
Henry Hudson.....	770 ft.
The Stowaway.....	700 ft.
College Days.....	750 ft.
The Banana Man.....	280 ft.
Under the Star Spangled Banner.....	610 ft.
Evangeline.....	765 ft.

### GOODFELLOW.

Outwitted.....	525 ft.
Leibst Racing on Lake St.....	500 ft.
Chair.....	265 ft.
Outside Inn.....	500 ft.
Experiments of Laborator.....	455 ft.
Cold Storage Love.....	645 ft.
Miracles of a Pin Pad.....	520 ft.
Poor Little Match Girl.....	520 ft.
Michigan vs. Penn. Football.....	500 ft.
Game.....	807 ft.
Rag Picker's Christmas.....	525 ft.
Coke Industry.....	525 ft.

### MELIES.

The Good Luck of a Souze.....	445 ft.
The King and the Jester.....	321 ft.
In the Bogie Man's Pad.....	321 ft.
The Knight of Black Art.....	371 ft.
An Anguish Sorrow.....	321 ft.
Bakers in Trouble.....	365 ft.
Delirium in a Studio.....	302 ft.

### FATHE FRERES.

A Woman's Honor.....	658 ft.
The Mattress.....	478 ft.
A Status on a Spree.....	478 ft.
A New Way of Traveling.....	580 ft.
Betrayed by One's Feet.....	262 ft.

The Mummy.....	844 ft.
Only Thoughtlessness.....	262 ft.
Notorious Fendy.....	508 ft.
That Mother-in-Law Is a Bore.....	311 ft.
The Explosive Call.....	377 ft.
A Bewitching Woman.....	500 ft.
Pierrot's Jealousy.....	492 ft.
Upstairs Old.....	459 ft.
The One-Legged Man.....	510 ft.
It Is Not the Cow that Makes.....	510 ft.

Lauching the Roma.....	311 ft.
Regatta in London.....	262 ft.
Up-to-date Removal.....	444 ft.
Jerusalem.....	442 ft.
What a Razor Can Do.....	426 ft.
Custom Officers Mystified.....	311 ft.
Troubles of a Grass Widower.....	639 ft.
Playing at Chess.....	444 ft.
The Little Cripple.....	835 ft.
Cruel John.....	908 ft.
I'm Mourning the Loss of.....	344 ft.
Chloe.....	382 ft.
Hold-Up in Calabria.....	902 ft.
Scullion's Dream.....	541 ft.

### LUBIN.

Where's that Quarter.....	658 ft.
The Count of No Account.....	845 ft.
The Ringmaster's Wife.....	853 ft.

### SELIG.

Dr. Mad Musician.....	480 ft.
The Steamman's Daughter.....	500 ft.
Dr. Jekyll and Mr. Hyde.....	505 ft.
A Leap Year Proposal.....	776 ft.
Monte Cristo.....	1090 ft.
The Miser's Fate.....	400 ft.
The Taming of Shylock.....	550 ft.
The Irish Blacksmith.....	550 ft.

### VITAGRAPH.

The Story of Treasure Island.....	835 ft.
Home.....	638 ft.
The Farmer's Daughter.....	638 ft.
Making the Masher.....	300 ft.
The Destroyer.....	520 ft.
Too Much Champagne.....	825 ft.
The Last Carriage.....	600 ft.
Williams, Brown & Earle.....	205 ft.
The Tricky Twins.....	205 ft.
The Boarder Got the Hindoo.....	510 ft.
Jealous Husband.....	225 ft.
Painless Extraction.....	225 ft.
How to Catch a Boy.....	545 ft.

### WILLIAMSON & CO.

Bobby's Birthday.....	304 ft.
Rival Barbers.....	188 ft.
The Story of a Egg.....	188 ft.
A Country Drama.....	508 ft.
Woman's Army.....	188 ft.
Lover and Bicycle.....	188 ft.

pickers have infested both branches to the detriment of the deserving investors and promoters.

There is another plea that can be made for the deserving manufacturer. He is not infallible. He cannot at all times produce subjects that will successfully withstand the criticism of all people. All minds are not alike, and the construction of a plot, its staging and acting cannot at all times be calculated with a nicety to meet with universal approval. Some people will condemn some of the cleanest and best comedy as silly, a fairly good dramatic production as trash, and almost every attempt in the tragic line as a waste of time.

When a production is crude in construction and poor in photographic quality, or one or the other, criticism cannot be complained of, but where effort and merit are shown there should be some consideration. Moving pictures are like plays and actors, and a fair census will show, in proportion, that picture failures have been much less in number than those recorded against plays and players. In view of the short space of time in which the pictures have made such rapid growth and the great strain put upon the producers by the abnormal demand, the results as a whole have far more satisfactory and worthy of commendation than most critics are disposed to admit. Give the pictures a fair field and they will continue to make good. They are practically in their infancy, and time will show it. As a staff writer in the New York World stated in a recent issue: "Shrewd showmen say the business (moving pictures) is just begun, so good-bye, Uncle Tom." This is certainly a compliment to the pictures. "Uncle Tom's Cabin" has an enviable reputation among the showmen in more than one sense.

EDWARD S. CLARK.

### FAIR PLAY DESIRED.

Pittsburg, Pa., March 2, 1908.

Editors Moving Picture World:—Dear Sir:—Knowing that the Moving Picture World is an independent paper with a voice of its own, we are enclosing herewith a copy of a letter which we have this day sent to the Film Service Association, showing partiality in giving information to a certain concern before it was received by other members of the Association; giving ample time to the said concern to send this information out to their customers, thereby not giving us an equal chance of holding accounts which we have lost due to the Association prices.

We are members of the Association, but should these methods continue, we do not think we will remain so, as we believe we have as good a right to all information as any officer of the Association, and we are not the only exchange in this city who is complaining in this matter.

We thank you for past courtesies and we trust you will give this letter the attention which you think it deserves.

Very respectfully,

FORT PITT FILM AND SUPPLY CO., INC.

### Copy of Letter.

March 2, 1908.

Film Service Association, 15 William street, New York, N. Y.: Gentlemen—Your new minimum rental schedule received this day. As a member of the Association, we notified our customers of the Association prices, without having any knowledge that there would be a change made in them. We also sent out last week the Association contracts. This morning we received several long-distance calls from Ohio, West Virginia and Indiana, advising that they did not understand our method of doing business, as we were charging higher rates than other members of the Association, and they claimed to have received letters from the Association.

Saturday and yesterday, giving notification of the new schedule of prices, and from the circular letter which they sent out, it would seem that they knew that this would take effect, and that they had not notified their customers of the first Association prices.

We more than appreciate the action you have taken in allowing this concern, due to the fact that they are officers of the Association, to have this information before other members of the Association, but we think this is a very bad move, and we are not the only ones who understand this matter, as there are several others and there will be still more hear of it shortly.

If this is going to be a legitimate Association, we wish to remain members of it, otherwise we shall act accordingly, as we think we are entitled to the same privileges as other members of the Association. Very respectfully,

FORT PITT FILM AND SUPPLY CO., INC.

## The Moving Picture World LEADS THE WAY

FIRST—With information of vital importance.

FIRST—With news of the trade.

FIRST—As a valuable aid to readers.

We are not manufacturers, nor are we subsidized by any one in the trade. We live by merit alone

GET KNOWLEDGE FIRST-HAND by sending

\$2.00 for a YEAR'S SUBSCRIPTION

to P. O. Box 450, New York

# *The Consolidated Film Co. of New York*

Film to meet Your Requirements at Prices  
in Keeping with Your Necessities . . .

**94 State Street, - - Rochester, N. Y.**

143 East 23d Street, NEW YORK CITY

913 Market Street, PHILADELPHIA, PA.

## **FILM SERVICE**

We are prepared to serve you now, as in the past, with the Latest and Best, under conditions which has won us recognition from all parts of New England.

**W. E. Greene**

**228 TREMONT ST.**

**Boston, - - Mass.**

**Positions Wanted**—Two expert licensed operators on M. P. machine and dissolving stereophones, desire positions in the West. First class men in every respect. Own M. P. machine. Experienced on Edison, Power's, Lubin and American Projectograph. Address H. L. SCOTT, care Moving Picture World.

## FILM RENTAL \$15 PER WEEK.

We will rent you two 10-inch reels of picture service, including three changes during the week, and good films at that. NO REPEATERS. We will lose the time for transportation and you to pay express charges both ways. This offer stands good within 1000 miles from New York City. All that is required is a deposit of \$50, which will be returned.

Send us \$100 and we will send them C. O. D. for the balance, subject to examination. We also rent song slides and descriptive scenery sets for lecturing purposes at \$100 per set per week. deposit \$200, half on each set.

**LEWIS METZ,**

302 East 23d Street, New York City.

## The Chicago Transparency Co.

Manufacturers of  
Folia and Colored Lantern Slides and Illuminated Signs  
69 DEARBORN STREET CHICAGO, ILL.  
Frederick T. McLeod, Manager.

## EXPERT ELECTRICIAN LICENSED OPERATOR

At present operating in New York City, desires to make a change. Will work in either or both capacities.

Address

P. A., care of Moving Picture World,  
P. O. Box 450, New York City

## Kinetoscopes, Films, Lanterns, Accessories, Edison Supplies.

**CHAS. M. STEBBINS**  
1028 Main St., - Kansas City

## First Annual Ball of MILES BROS. EMPLOYEES

to be held at

### PLAZA HALL

59th Street, between Lexington and Park Aves.

TUESDAY EVENING, MARCH 10, 1903

Tickets, 50 Cents

admitting gentleman and Lady

COMMENCING AT 8:00 P. M.

## GAS Oxygen and Hydrogen In Cylinders.

Lima Pencil, Condensers, Etc.  
Prompt Service. Reasonable Rates.  
**ALBANY CALCIUM LIGHT CO.**  
26 William St., Albany, N. Y.

TO DEALERS ONLY

## Condensing Lenses, Objectives, &c., &c.

**KAHN & CO.**

194 Broadway, - New York

## Film Review.

**The Yellow Peril** is a Biograph production. With the family of Mr. Philipp there is employed that wrecker of domestic serenity, a pretty French maid, whose trim figure and cherry lips are simply irresistible. This is all very fine for Philipp, who is wont to bask in the radiance of her smiles and to sip the honey from her rose-leaved lips. But, alas! his bliss is short-lived, for the perspicacious Mrs. Philipp grows suspicious and surprises the erring couple in an osculatory diversion. The meretricious maiden is put to flight, and the sinful Philipp is assailed with most vociferous vituperative verbosity. Storm after storm of opprobrium is hurled at him until with vermiculation his restrained rage bursts forth and he takes his spite, not by "kicking the cat," but by smashing everything at his hand. The wife, meanwhile, has gone to the newspaper office to advertise for a Chinese servant-malum in se. The Confucian arrives, is put to work, and then the fun begins. His services in the library are dispensed with by the irate husband. Next he visits the dining-room, where a globe of live goldfish excites an appetite which he proceeds to appease. He has de-

livered a sermon when his piscatorial pleasure is interrupted by the housekeeper, who drags him around the room by his queue, almost pulling it from his cranium. Now, the affairs gastronomic are presided over by a lady who answers to the name of Bridget, is of pronounced Hibernian proclivities, and has a strong aversion for anything yellow. What happens when she meets the Chink throws the "Monkey and Parrot" story into goosamer oblivion. They get acquainted so nicely together—haud multum. He resents Bridget's sangfroid with a mouthful of water, spraying her visage as he would a shirt-front. Oh, fury! "Going down!" The Chink does—down the air-shaft by way of the window, taking the sash with him, propelled by Bridget. There is a tacit understanding between Bridget and the Cop, so he makes his usual call and is being regaled with hot mince pie and coffee, when the saffron individual returns with a rat in a trap. At the sight of the rat the muliebrity of Bridget asserts itself and up on a chair she caps in terror, while the Cop fans the Chink, who drops the trap. The commotion brings the household to the kitchen in alarm. At the sight of the rat the women mount the table and chairs, while the Cop, hero of the occasion, throws the rattap through the window, and peace again reigns. All this while there has been reposing within the incandescent walls of the gas range oven, a large succulent turkey, which during the hubbub is quite forgotten, and when the oven door is opened, there is smoke, nothing but smoke, which ends our story typically, as with many seemingly good schemes, this Chinese servant idea ends in smoke, and the Chink, like Othello, finds his occupation gone.

Playmates (Edison), an attractive story, and well told in the following pages.

At Luncheon—The little girl and her dog—The latter dressed—A pipe in his mouth—The mother and nurse appear—They propose a meal for the girl and her playmate—Both eat very quickly—The

child becomes ill—The dog leaves to inform the mother of the mishap.

Fidelity—He immediately returns to his playmate—Remains by her side until mother and nurse arrive—The child is gently removed from the room.

A Silent Prayer: The child is put to bed—A physician summoned—The dog climbs into the bed beside the sick girl—The father and doctor arrive—The latter insists upon the dog being removed from the child's side—The doctor prescribes for the patient—Has little hope for her recovery—Her playmate comes in silently and assumes an attitude of prayer by the bedside, which is quickly followed by the child's mother, and all others present bow their heads.

The Answer: The little girl is able to be up—Her faithful dog beside her—She quickly recovers from the illness and is again with her faithful companion.

Pathe's productions are:

**The Explosive Calf**—Two countrymen go to market and purchase a calf which they carry off under their arms between them. They go to a cafe with it and begin filling themselves with liquor. In a short while they are beyond control and they make their way home from the cafe, still holding on to the calf. They go from one place to another, meantime scaring the animal so that it refuses to move for them and they must carry it on their shoulders. In this manner they attempt to board a car, but they are shoved off. By this time they are pretty well filled, and they insist upon pouring the liquor down the calf's throat. But at one cafe they are compelled to leave the animal outside, and when they do this an urchin steals it and substitutes in its place an air-filled bladder resembling a calf. When the countrymen emerge they take the thing by a string and it floats along with them. When they seat themselves for another drink the effigy rises in the air and one of the men climbs a ladder to bring it down to earth. They finally reach home with unsteady gait, and as they fall into the house one of them sits down on the calf and the bladder bursts. The discovery of their loss brings them to their senses.

**That Mother-in-Law** is a Bore—A henpecked individual whose mother-in-law is his perpetual guest, is left alone at home when his wife goes away. As soon as she is gone her mother-in-law takes to run the house including the husband, and she does. He becomes ill and she forces him to steam his swollen face dangerously close to a basin of boiling water until he drops exhausted from the pain. Not content, she inflicts further tortures on him, with the result that when she leaves the room for a moment he plans his escape from the house, the doors of which she had locked. He pens a note to a friend of his asking him to dress himself in clothing just like his own, and a servant delivers the missive. In a short while the faithful friend is on the scene, and it is difficult to tell one from the other. There is a little explanation, and the henpecked husband departs, and the friend is left to his fate. He soon becomes acquainted with its character, too, for the mother-in-law, unaware of the substitution, resumes her violent tactics and he suffers a terrible ordeal. He races all over the house seeking relief,

and finally attempts to jump from a window, but she reaches the spot in time and beats him back with a stick. At last, a mass of bandages and bruises, he throws himself into a chair in despair. Now the husband and wife return, and matters become straightened out. Hubby attempts to make explanations to his friend, but the latter will not listen, for sympathy does not ease pain.

**Northern Venice.**—Life in the city of rivers is here depicted, the first being a view of St. Omer. The case with which the inhabitants conduct ordinary activities in their boats is next shown, one phase being a funeral. The mourners are seen following the casket, which is placed in a flat-boat, into which they follow it, together with the priests. Harvest time is pictured, the crop being taken on the big flat-boats to the storage rooms. The work of a typical Venetian drawbridge is seen, boats with cattle and other cargoes passing under it. An old couple with a load of household goods and farm products depart from their home and head down stream for the market. A little excitement is furnished when the collector with another boat, and the entire load with the occupants is dumped into the water.

**Only Thoughtlessness.**—To an elderly couple the mail carrier brings a letter from a friend, informing them of the death in the family; they express their grief mutually and immediately prepare to offer their sympathies. Another letter is brought them, however, and this informs them of a betrothal. No more scene changes to the home of the mourners, where they are receiving condolences. They open many letters from friends and are pleased with the sincere expressions until they come to one in which the writer congratulates them. They are stunned and inflamed with rage, and resolve to have further explanation of the outrage. The next scene shows the engaged couple spooning in the parlor, and they receive letters of congratulation. But they become enraged and infuriated when in one the writers, or elderly couple, offer them sympathy and condolence. The young people immediately dash out and are soon at the house. Here they meet the bereaved couple, and marching into the house the quartet administer a sound beating to the two. But when they stop for a moment notes are compared and it is found that the envelopes were changed by mistake.

**The Mummy.**—Reading that a certain dealer has an ancient Egyptian mummy for sale, an antique professor goes out to inspect the curio. It meets with his satisfaction and he purchases it. He betakes to carry the thing home, and is troubled with quite a little trouble; but his will makes the way and he reaches his room safely. Anxious to begin his investigations, he sheds his coat quickly, rolls up his sleeves, and taking his huge carving knife in hand begins to cut the mummy up. His old landlady passes by and sees her boarder at his peculiar work; he is so engrossed in his task that he does not see her, and she, catching a glimpse of the human form, runs off in alarm. With the cry that a man is being cut up in her house, she summons the butcher, the baker, the grocer and a score of women, who follow in wonder. The entire crowd goes to a window and there they summon the chief and the whole force. Now the army marches into the house, where, cautiously, they climb the

stairs. One brave fellow opens the door and the whole mob soon cluster about the sarcophagus. But their alarm turns to naught when they see that it is only a mummy, and they depart in laughter. In the last view the professor is showing the old woman what's in a mummy.

**Betrayed by One's Feet.**—The film shows only the lower limbs of the actors. Judging by the first feet that appear their owner is a newsboy, and those of his customers soon crowd the scene. The jostling of an old lady with two crooks and the stealing of the purse is next shown, and the appearance of four uniformed legs which tramp in unison tell that two officers are on the spot. A little comedy in which figure a boy, a hat and a rock is next enacted, after which the cigar stump picker is seen at work. The last view shows the lower proportions of the passengers in a car, where a big fellow wedges himself comically between two frail little women. The expressions of the feet show the feelings of their owners.

**A New Way of Traveling.**—Two grotesquely costumed Orientals seem to be coaxing a clumsy-looking Chinese dandy to take a trip with them. The equipage proposed is a queer barrel and when she finally raises her unshapely self from the floor she crawls into it, while the two men mount the cask a-straddle. It promptly moves upward, and the next view shows them in mid-air. They sail around among the planets, which assume all manner of weird forms, the men managing to retain secure positions until suddenly a storm hits them and the curious craft goes hurtling through space; down it goes, through lightning, until it splashes into the sea and strikes the bottom. The dandy crawls out and all three become witnesses. A huge starfish is seen, with human heads on each point, and subterranean fungi and other growths keep moving before them in a bewildering maze. Again and again they view wonderful evolutions in which figure all manner of imps and water nymphs. This performance over, the trio once more take possession of their barrel and an upward tide carries their submarine air-ship to the surface. Here the men find that the girl had swallowed several gallons of water. They immediately adjust a pump to her mouth and her inflated diaphragm begins to give way to rhythmic spurts of water. The trio then embark on the barrel once more and fly home.

**A Statue on a Spree.**—The meeting of the town board is shown, where the members are trying to decide upon an appropriate pose for a statue of a distinguished citizen. They finally decide upon one, and a committee is chosen to go to the sculptor and order the figure. Arrived at the studio they explain their wants to the artist, and deposit a sum of money with him for good faith. Apparently the sum is a big one for the sculptor, for as soon as the august committee is gone, he summons his friends and they

## It is to YOUR advantage to give the Novelty Song Slide Service a Week's Trial.

You will then convince yourself of the superiority of our service.  
EVERY SLIDE IN PERFECT CONDITION  
LARGE STOCK. ALL NEW SETS  
RATES LOWER THAN OTHERS CHARGE  
MUSIC FREE

### NOVELTY

SLIDE EXCHANGE,  
871 Third Ave., New York City  
Dept. M.

## OELSCHLAEGER BROS.

110 East 23d Street, New York  
Importers of OPTICAL GOODS

Condensing Lenses  
Objectives for Projection  
Lanterns  
Tubes & Jackets for Moving Picture Machines.

Supplied to the Trade Only. Write for prices

IN ROLLS  
Correctly Numbered  
**TICKETS**  
BEST PRICES  
STANDARD TICKET CO.  
181 Pearl St., New York City

## WANTED Operators Operators

IN  
UNITED STATES & CANADA  
To send in your name and address on a postal and you will receive something that is \$5 to you. Cost you nothing.  
Write Now.

AMUSEMENT SUPPLY HOUSE  
Offices, 110 Franklin St., Buffalo, N. Y.  
\*\*\*\*\*



KEITH, PROCTOR & POLI  
Are using these chairs in their best theatres.  
AUTOMATIC FOLDING AND REVOLVING  
**OPERA CHAIRS**  
Nothing Better for Nickel Theatres and General Seating  
**The HADDERLY MFG. CO.**  
Canal Dover, Ohio

POWERS' CAMERAGRAPH  
with all necessary attachments  
completely as new

## FILMS TO RENT

All latest subjects always on hand. Operators and machines, and films furnished for Sundays and all other occasions. Send for lists and prices.

**F. J. HOWARD, 564 Washington Street, Boston, Mass.**

ESTABLISHED 1894

EDISON EXHIBITION  
MODEL with  
theater magnifying

(Opposite Adams House)

go out to "blow it in." They go to a resort and soon wines are flowing riotously, the statue being entirely forgotten. But in the next scene, his money gone, the sculptor receives a letter reminding him that the unveiling takes place the next day, and he has not even enough to buy material.

Now a friend of his, a funny little fellow, hits upon a scheme to help his pal out. He will be the statue. He dresses up in white just as he knows the figure will look, and his friend determines to try it. They build a pedestal, he stands upon it, and thus he is transferred to a wagon, covered up. The bogus figure is taken to the public square, where 'mid the speechmaking, band playing, cheering, etc., the mayor unveils it, revealing the nervy fellow in white in a pose resembling Dr. Munyon's. The townsfolk fall into line and march to the hall, where a great feast is spread, with the sculptor as the guest of honor. During the festivities, however, the artist conceals a bottle and a loaf of bread and manages to sneak out to his friend. He leaves the stuff with him and steals back to the banquet. Left alone with the liquor, the statue loses its pose and begins to drink; the fellow is soon hopelessly intoxicated and staggers from the pedestal. He keeps on drinking as he staggers through the town and frightens inhabitants, who flee at the sight of what they think is their beloved citizen's ghost. With bottles glued to his lips, however, the soused figure heads for the banquet hall, and arriving here he jumps on the table and upsets the entire affair.

The Mattress.—Finding much difficulty with his bed, a fellow goes out and purchases a new mattress. He carries it along only a short distance when he becomes involved in a brawl, and the mattress falls on a legless cripple, who wheels himself along in a little wagon. When he is covered by the mattress he makes pretty good speed, and the result is a long chase, after which the man regains his property and the cripple is arrested. The purchaser now hails a cab and he seats himself in it; but when it has gone a short distance the vehicle parts itself in half, and he is left sitting in his seat; but he places the mattress there instead and pulls the affair to his home. Here he attempts to get in the door with it but is unable to do so, and finally hits upon a scheme. He goes up to his window, fastens a pulley in the top and is soon hauling the mattress up with a rope. It is quite near the top when the rope parts and the mattress falls on top of two policemen who happen to be there. On recovering their feet they seize the rope and pull the fellow down upon them, whereupon they march him off to the police station.

A Workman's Honor.—It being pay day, a laborer goes with his cronies to a drinking place, where they all make merry. He is seated there with some questionable characters apparently, for his wife enters and tries to persuade him to go home, but he refuses, and she leaves him there.

Now, very much intoxicated, he staggers from the place, and going to a neighboring lonely park seats himself on a bench and falls asleep. The fellow who had been sitting at the table turns out to be a highwayman, who now lays for a victim near this bench. A gentleman passes along and he jumps out at him, sticking a dagger in his back. He robs the man and places the empty wallet in the pocket of the sleeping laborer. Two policemen who now happen by discover the crime, and awakening the sleeping man, march him off as a suspect, at the same time carrying the corpse to the police station. The laborer upon being searched is immediately placed under arrest, because of the wallet which is found upon him; his wife is sent for, and she pleads for him, but it is of no avail, for the evidence is incriminating; but she resolves to vindicate him.

The next scene shows the wife passing a saloon, and from this place she sees entering the man who was with her husband on the night of the murder; she conceals herself as he passes her and then she follows him. Far out of the city to a deserted section he goes and soon enters an old hut. Before following him, however, the woman sends a boy for the police, and they accompany her down. Here, as they lie in wait, they see the man, drunk beyond control, telling his companions about how he killed a man in a bar and in another scene second there is a sharp scuffle, which results in the capture of the murderer. Of course the suspect is allowed to go free, the murderer is imprisoned and the workman goes happily home with his wife.

Unlucky Old Flirt.—An old gent with a weakness for the opposite sex and apparently with plenty of money is seen in his garden, completing his toilet, viz.: adjusting a wig. After his three servants put on the last touches he goes forth, and he is first attracted by a pretty maid with a basket on her arm. Finding that he cannot progress in this case, he goes to the seashore and endeavors to captivate a certain damsel. While playing peek at a bathing house he is given a good bath by two girls who handle buckets well, and he runs away. Next he is involved in a melee through which he is challenged to a duel, and he must accept. He meets his antagonists and chooses as weapons buckets of water. Result, another thorough dousing of the flirt. He finally decides to enter the water, and when he emerges from the bathhouse in a bathing suit, a small but steady civilian outfit. Shivering and chattering in the flimsy bathing suit, the old gent orders an auto and goes home, where his surprised servants are soon hard at work soothing his nerves.

Dr. Jekyll and Mr. Hyde, by Selig Polyscope Co. Presented in strict accordance with the original book, as to scenery, costumes and dramatic cast, involving each detail of pose, gesture and expression. Pictured from the dramat-

ization executed by personages of indispensible dramatic ability. The successful reproduction of this well-known drama has surpassed our expectations, knowing that great care must necessarily be exercised in its rendition. Its complete presentation must pay special tribute to the fact that only strong perseverance and persistence on the part of those engaged in its production has brought about this success, permitting us to assert that we now have one of the few exceptionally clever productions which impress the onlooker with every feeling of deep emotion, drama and tragedy enacted by the original company. The leading role and character part executed by the man who plays the double life of Dr. Jekyll—at times Mr. Hyde—is convincing that no greater display of ability to fulfill this role could be shown by any actor. The other characters prove, by their able support, that the entire dramatic cast is one which does justice to the book itself. To mention that this conception was written by Robert Louis Stevenson is sufficient recommendation of its eligibility to class it among the foremost interpretations of moving pictures. The play itself is known to every man, woman and child, while its dramatic supremacy has brought it before the world with universal popularity. No matter when, where or how displayed, whether staged or shown by pictures, this attraction gets the business. No better subject, and few so good, has been attempted to the present date. The slightest irregularity before the camera would have marred the production, and without this mar we have the most impressive picture obtainable. Throughout the performance the scenes are as realistic as in any theater.

Act I.—Stage view of theater. Curtain rises and discloses a garden scene and view of the Vicarage and the Vicar. Vicar and choir enter the Church for evening prayer and song, during which time the love of Dr. Jekyll for Alice, the Vicar's daughter, is presented in a pathetic manner. Then comes the transformation of the moral and physical character of Dr. Jekyll from the admirable gentleman and scholar to the ferocious brute of a maniac known as Mr. Hyde. He is irresistibly addicted to the drink of his own mixture, one of his medical discoveries. It sets him wild and his other self reigns supreme. This change is remarkably characterized and displayed with a dramatic ability almost beyond conception. He attacks his sweethearts. Her father, the Vicar of the Church, approaches and interferes. With fiendish glee and demon strength, Hyde kills the Vicar, disappears, and the next moment is seen as Mr. Jekyll.

Act II.—In the office of Mr. Utterson, a lawyer in Chancery Lane. Although counsel for Dr. Jekyll, Utterson's suspicions are aroused as to his guilt. Dr. Jekyll visits the lawyer's office. When left alone he becomes remorseful and has a vision of the gallows with a noose around his neck. This important feature is shown in a most realistic man-



## TRUNKS FOR MOVING PICTURE MACHINES

and CASES to carry 1-2-3-4-5 or 6 Reels

SOLE MAKERS

### LEATHEROID MANUFACTURING COMPANY,

532 Broadway, NEW YORK

ner, then the scene changes to introduce just enough comedy to bring emotion to the sentimental sort.

Act III.—Includes a scene in the office of Dr. Lanyon, a friend of Dr. Jekyll. At midnight Dr. Lanyon sees a crouching figure on the portico of the building. It is Hyde, who when he enters changes to Dr. Jekyll by taking a single draught. Dr. Lanyon is overcome and prostrated with astonishment.

Act IV.—Reveals the mystery of the double existence lived by Dr. Jekyll. Scene 2 shows Dr. Jekyll's laboratory and his last struggle for supremacy of his real being. Here he is visited by Alice, still unknowing this man to be the murderer of her father. This thought, together with his intense love for the girl, drives him to despair. She leaves, expecting to see him again to-morrow; on to-morrow which never comes. He drinks again the awful drug, and is changed to Mr. Hyde poisons himself to kill the Dr. Jekyll whom he hated.

**The Squawman's Daughter** (Selig). The popularity of Western romance will never exhaust itself. The increasing population of the West is causing a gradual extrication of daring adventure and makes a reproduction of actual occurrences all the more valuable. Ostensibly, it requires a production based more on facts than imagination, and we take pleasure in this instance in being able to afford you a reproduction that will maintain this popular interest. Not a story of Western fiction enacted in some back yard in the East, but a worthy dramatization of a thrilling romance, which actually occurred and which was re-enacted on the same ground. This very impressive selection of scenes takes place on grounds in several instances of prairie that reaches as far as the eye can see. In being so realistic of nature and life we appreciate that our Western photographer was very fortunate in securing this creation, and to those who exhibit same it cannot help but prove a fortune proportionately. It opens with a scene in the Squawman's hut near the mountains. The Squawman signs a contract to sell his beautiful daughter to a villainous desperado, heedless of the remonstrant Indian mother. The daughter enters and the villain attempts to seize her, but the Indian woman interposes and tells her daughter of the proposed transaction. The girl hurriedly sends a note to tell her cowboy sweetheart. He meets her by appointment, but is trailed by the scoundrel who would buy the girl. The girl and cowboy go to her home and rebuke the father. The villain rushes in and they encounter him and the father in a desperate struggle. The girl proves a heroine in assisting her sweetheart. They conquer their enemies and force them to depart. Later they return with the sheriff and take the cowboy by surprise while he is being entertained by the girl and friendly Indian woman. Her sweetheart is bound and driven away, but the girl escapes to the cowboy camp and tells the news. Cowboys led by girl go to the rescue and capture the villains after a thrilling chase. Every moment is of intense excitement, even to the capture of the cowboys after both men had exhausted their ammunition. One year later—This scene includes a baby in a most happy scene.

**The Mad Musician** (An Escape from an Insane Asylum)—Selig. He looks the part, both of a musician and an insane man, being lean and lanky, with the requisite of long hair and prominent features. First of all he intrudes upon the serene study of a fair maiden at the piano; finds fault with her rendition and makes her resign the ivories to his mercy, with he pounds frantically. She calls the police. The asylum guards come after their victim. In the meantime The Mad Musician has not been idle. The guards carry him back to the asylum. He becomes so extremely potted by bowing, etc., that the guards forget themselves and allow his further escape. He scales the wall of the asylum ground and again becomes the laughing-stock of the town, with the guards in close pursuit. Next we see him running toward us in this beautiful Glenside, Venice, California, where for several blocks overhanging balconies supported by granite columns form an arched inclosure along the sidewalk, and where many people gather to view this beautiful impressive sight. The Mad Musician spies a piano being moved across the street, stops the procession, throws the men aside, tears the cover off, and bears down heavily on the loud pedal. Barely escapes being caught in this scene. He comes upon a Dutch band serenading in the residence section. They do not play to suit him; he interferes and is roughly handled, but gets away. They chase him to the river. The guards come up and shove the Dutchmen in the river in their vain effort and scramble to catch their charge. Our musician continues on his way and finds a negro playing a fife. With gesticulations and gestures he frightens the negro, who runs to one of the Venetian bridges and jumps in the river. A gondola party picks him up. After a bit more of such humorous, exciting adventures, The Mad Musician is captured and taken back to the asylum for the insane.

For a short run this picture is a run for the money. Hot off the reel with everything that is needed to make it a winner.

**The Story of Treasure Island**, by the Vitaphone Company of America:

"Fifteen men on the dead man's chest, Yo, ho!, yo, ho! and a bottle of rum, Drink and the devil had done for the rest,

Yo, ho! and a bottle of rum."

The first scene shows part of Flint's old pirate crew, with one-legged John Silver as the leader. They have discovered the hiding place of Billy Bones, the mate of Flint's ship, the "Walrus," and they send Black Dog, one of the crew, to tip Billy Bones to the "black spot" as the Admiral Ben Bow Inn; but Billy Bones gives Black Dog away, and will have nothing to do with him. Silver then sends Blind Pew, and Pew gives Bones the "black spot." Bones has a stroke of apoplexy and dies. Mrs. Hawkins and her son Jim, who keep the inn, find the "black spot," which says, "You have till ten to-night." They are very much frightened, and they open Bones's old sea chest and get the money he owes for rent, and Jim takes an old bag for the money, and being very much frightened at the pirates, they run to Squire Trelawney's. The Squire and Doctor Livesey open the bag and dis-

cover the old map of Treasure Island, which the pirates were trying to get from Bones. Crosses were marked on the map where the gold was buried. The Squire and Doctor realize the value of the map; fit out a ship and start for Treasure Island. John Silver discovers this, and he and all of old Flint's pirate crew, unknown, manage to get aboard the ship as sailors. Jim Hawkins, the cabin boy, concealed in an apple barrel, overhears Silver plotting to seize the ship and kill the owners. This he privately tells to the captain, and they secretly lower a boat, fill it with ammunition and provisions, escape to the island and take refuge in the old Stockade Fort, built by Captain Flint years before. The pirates also land and Silver comes with a flag of truce and tries to get possession of the map showing where the treasure is. This the captain refuses to surrender, and the pirates attack the stockade; a fierce fight ensues, and they are beaten and driven off. In the meantime Jim Hawkins, the cabin boy, wandering around the island, comes across Ben Gunn, a poor Maroon, whom the pirates punished by leaving on the island three years before. He had found the treasure in his lonely wanderings around the island and had carried it off to his cave. This Jim tells the Doctor and the Doctor goes and meets Ben Gunn and gives him a piece of cheese, which the poor half-witted creature had been longing and dreaming of during his three years on the island. Ben shows the Doctor the empty treasure hole and then takes the Doctor to his cave and shows him the piles of gold, which formerly belonged to the pirates. In the meantime Jim is captured by the pirates; they are going to kill him, but the Doctor prevents them and saves Jim's life, secretly in hopes of saving his own neck. The Doctor comes with a flag of truce and tries to persuade them to let Jim go, and he gives the map to Silver, as it is of no value to him. Ben Gunn having taken the treasure up, Silver saves his own life and Jim's by showing the pirates the map which he has in his possession, and the pirates, wild with joy, go on the treasure hunt. They find the old treasure hole by the aid of the map, but the treasure is gone! They turn on Silver and Jim. Silver, at bay, gives Jim a pistol, and they shoot two of the pirates, just as the Doctor and Ben Gunn come to their assistance, and the three remaining pirates run for their lives.

The Doctor, Jim and Silver now go to Ben Gunn's cave, where they find the Captain and the Squire and the treasure.

"Of all the crew that sailed alive,  
Not one came back of seventy-five."

**The Farmer's Daughter**, by the Vitaphone Company. An artist is busily engaged sketching a scene on the farmer's grounds as the owner's daughter passes. She stops to admire the painting. The artist stops his work to admire the girl. A mild flirtation takes place, and the couple walk away. Glancing at the sky a shower is seen approaching and they make haste to shelter in the barn. A farm hand has observed the "city chap" with the girl and dashes off to inform the father. The old gentleman, with a shrewish and discontented expression, and with the help makes for the barn. The irate father peeps through a knot hole, and sees the daughter and her ad-



mirer holding hands and otherwise expressing their admiration for each other (a novel effect is introduced, showing a knot hole view of the interior of the barn). The farmer is beside himself with rage, and entering the barn interrupts the love making, orders his daughter into the house, and the artist off the premises. At the house the girl appears, followed by her parent. He scolds her, warns her against making promiscuous acquaintances. She listens indifferently, and as her father leaves the room she goes to a table, writes a note to her lover, calls an old woman servant, who is dispatched with it. The message is delivered, the artist smiles with satisfaction, writes a reply, and gives it to the messenger. In the girl's room we see a hasty preparation for an elopement. A few things are packed up, and bidding farewell to her surroundings she leaves the room and joins her lover who is waiting outside.

One Year Later.—In a poorly furnished garret room the same girl lies dying. A Sister of Mercy is waiting upon her. She asks for pen and ink, which is brought, and a letter is written home. Reverting to the farmhouse we see the old gentleman sitting meditating. Tears come to his eyes. A servant enters with a letter. The old man reads it, grabs his hat and hurriedly departs. Back to the garret we find the girl gasping, falling away. The old man totters into the room. A glance is enough. He clasps his unfortunate girl to his breast, forgives her for her error just as she falls back dead. The old man bends over his unfortunate child, falls to his knees in prayer.

House To Let; or the New Tenants, is a Vitaphone production. Outside his house a man is tacking up signs "To Let, Furnished." He finishes, enters and finds his wife packing up a few articles and dressing. A cat is seen in the room, but no attention is paid to it. The couple pick up their grips, close the door and jump into a cab and drive away. But a short time has elapsed when two tramps, one stout, the other thin, walk past, observe the sign, and decide it is a good place to "camp." They force open a window, crawl through, approach the hat rack before which they bow and courtesy, hang their dilapidated garments and umbrellas on it, and prepare for a "royal good time." One acts as host, invites his partner into the kitchen, dons an apron and proceeds to fix up a good meal. During preparation dishes are broken, things spilled, etc. After their repast the two visitors enter the man's den, appropriate cigars and drink; one puts on a smoking jacket, the other slippers, and then walk into the library, smoking. Taking comfortable chairs they pass their time enjoyably, looking over photo-albums, commenting on pictures. Suddenly the cat is spied. One grabs it, opens the window, throws it out. A policeman is standing directly underneath, and upon his head the thoroughly frightened animal lands, and makes its presence known. Leaving the officer struggling to extricate himself from the dilemma we return inside the house. The two tramps pass from the library into the sleeping room, where things look so inviting that they decide to take a nap. They disrobe, put on night clothes, tumble into bed, and are soon lost in slumber. The cop outside, after a hard struggle, separates himself from the cat, looks about, discovers the

window open, and starts an investigation. Inside the house he finds the hats on the rack; the kitchen is in disorder. He takes a drink and goes into the library where traces of recent occupancy are found. The bedroom is finally reached, the two tramps are sleeping peacefully. He stands for a moment contemplating the "sleeping beauties," then much to their dismay wakes them up and marches them off to jail.

## POSITION WANTED

# Lady Pianist

Qualified

Address L. P., care of this paper

## OPERATOR

Age 20, thoroughly experienced and efficient; understands thoroughly Powers' and Edison machines; good references, salary \$20.00 to \$25.00; good light, steady pictures and satisfaction to employer my motto. Address O. L. BURTON, Watsko, Ill., care General Delivery.

## Song Slide Review.

### "I'M STARVING FOR SIGHT OF YOU."

Slides by Scott & Van Altena.

The illustrator of this song has selected 16 very charming views; several of them, being of night scenes, have given the colorist opportunity to work in some very beautiful effects. The words and the waltz-time music of the song are popular, and as it is illustrated by a set of slides of particular merit it cannot fail to make a hit if the singer is equal to the occasion.

### "SUMMERTIME."

Scott & Van Altena.

This catchy song and chorus is illustrated by 14 slides which are very tastefully colored and the posing of the subject and selection of the scenery leaves nothing to be desired. This was one of the numbers at Keith's new theater this week, and the pictures as well as the singer received a fair share of applause. The pictures are well adapted to the song, and one, showing two hummingbirds poised over a bunch of flowers, is indeed a rare picture.

# We Are Specialists

in

## The Optical Projection Line

and confine ourselves exclusively to

## Film and Song Slide Rental

We are not hampered by the endless amount of detail that is experienced by others who sell machines, outfits, supplies, etc., operate vaudeville and five cent theatres and do a little of everything else connected with the line. That's only one reason why we can furnish such

# High Class Service

We are pioneers in the business and have in service from one to several of every desirable subject in both Films and Song Slides that have been produced, and yet, without the use of either large advertising space or circus talk, we have most of the time had all the customers we could supply and sometimes have many on our waiting list. The quality of our service does our advertising. We are increasing our facilities and

# We Want Your Patronage

If you need a machine we can tell you where to get the right one at the right price, but we want to furnish your films and slides. You prefer a specialist in medicine or in law, so let us show you what a specialist can do for the bank account of a five cent theatre.

Write at once for our Special Offer.

## THEATRE FILM SERVICE COMPANY

Room 123, 35 Dearborn St., Chicago



# ARE YOU HAPPY ?

"Yes, I am," said Exhibitor No. 2, "since getting my service from the

## CO-OPERATIVE

They are a new concern, with new ideas and up-to-date methods."

**CO-OPERATIVE FILM SERVICE OF AMERICA**

**137 EAST 17th STREET, NEW YORK CITY**



# BIOGRAPH FILMS



A JUVENILE SHERLOCK HOLMES

## THE BOY DETECTIVE

OR, THE ABDUCTORS FOILED.

LENGTH, 500 FEET

*Write for our descriptive circulars; get on our Mail List and keep posted*

**All pictures are made with our celebrated Biograph Cameras. Our films run on any machine**

**AMERICAN MUTOSCOPE & BIOGRAPH COMPANY**

11 East 14th Street, New York

**Licenses:** KLEINE OPTICAL CO. SOCIETY ITALIAN "CINES"

WILLIAMS, BROWN & EARLE AMERICAN MUTOSCOPE & BIOGRAPH CO.

We will protect our customers and those of our licensees against patent litigation in the use of our licensed films.

KLEINE OPTICAL CO., Chicago  
SPECIAL SELLING AGENTS

PACIFIC COAST BRANCH:  
110 N. Broadway, Los Angeles, Cal.



# MOTION PICTURE FILMS FOR SALE

We control exclusively for the United States motion picture films made by the following companies:

## French Factories.

GAUMONT	-	Paris	RALEIGH & ROBERTS	-	Paris
URBAN-ECLIPSE	-	Paris	THEOPHILE PATHE	-	Paris
LUX	-	Paris	AQUILA	-	Paris

## English Factories.

GAUMONT	-	London	URBAN-ECLIPSE	-	London
WARWICK	-	London			

## Italian Factories.

CARLO ROSSI	-	Turin	AMBROSIO	-	Turin
-------------	---	-------	----------	---	-------

The product of these makers will be sold without discrimination until further notice to rental exchanges and exhibitors.

Films are sold outright without restrictions as to their use.

# Kleine Optical Co.

Licenses under the Biograph Patents.

All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company.

## SEE OUR FILM RENTAL ANNOUNCEMENT

NEW YORK, 662 Sixth Avenue.	CHICAGO, 52 State Street.	MONTREAL, La Patrie Building.
Seattle, Mehlhorn Building.	Indianapolis, Traction Building.	Denver, Boston Building.
		Des Moines, Commercial Building.

# KOSMIK FILM SERVICE

IS THE

## Film Rental Department of the Kleine Optical Company

This service is at present established in six cities of the United States and at one point in Canada.

It is prepared to accept rental orders at reasonable prices, based upon the quality of service required.

Our six Rental Film delivery Stations are located at the following points:

**CHICAGO, ILL.** HOME OFFICE  
52 State Street.

**DES MOINES, IOWA.**  
In charge of Mr. A. Gist.

**NEW YORK, N. Y.** 662 Sixth Avenue.  
In charge of Mr. Edward Davis.

**DENVER, COLO.**  
In charge of Mr. Chas. Snodgrass.

**SEATTLE, WASH.**  
In charge of Mr. Geo. Endert.

**INDIANAPOLIS, IND.** Terminal Building.  
In charge of Mr. Fred Lines.

**MONTREAL, CAN.**  
Temporarily managed by our Mr. Frank Busby.

Our new subjects in films are placed upon the market simultaneously at these points.

These rental Delivery Stations receive equal treatment in the matter of new film supplies, according to volume of business. The main office at Chicago offers no inducements which the other offices cannot equal.

While not yet prepared definitely to commit ourselves to such a policy, we may agree to rent to only one customer in any city of 20,000 inhabitants or less, giving such advantages as we may have to offer to one exhibitor only in that city.

But it is understood that this will apply to rentals only and in no way interfere with outright sales, as buying customers receive prints as soon as our Rental Bureaus.

### SCALE OF PRICES ON APPLICATION

### FIRST RUNS OR QUICK DELIVERIES.

It is generally recognized in the film rental trade that so-called "first run" orders are unprofitable. We are, however, prepared to accept orders at each of our offices, involving the delivery of any number of new subjects up to 9 reels weekly.

Daily change service of new subjects in the cities of Chicago and New York, owing to the rapidity with which deliveries and exchanges can be made, will be furnished at cheaper prices.

Song slides charged extra. Customers are required to pay express charges both ways.

## Kleine Optical Co.

Licenses under the Biograph Patents.

All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company.

**NEW YORK,**  
662 Sixth Avenue.

**CHICAGO,**  
52 State Street.

**MONTREAL,**  
La Patrie Building.

Seattle,  
Mehlhorn Building.

Indianapolis,  
Traction Building.

Denver,  
Boston Building.

Des Moines,  
Commercial Building.

# RHEOSTATOCIDE

APPROVED BY THE  
**New York Board of  
Underwriters**

**GUARANTEED TO SAVE**

50% to 75% of the M. P. current. Gives a perfect, clear white light and eliminates the buzzing so annoying to your patrons

You cannot improve upon our  
**Unexcelled Film Service**

*We will supply you with anything you  
ask for at prices commensurate  
with your demands*

We offer 150,000,000 Tickets at 7c a Thousand, and have  
5,000 OPERA CHAIRS for IMMEDIATE DELIVERY, CHEAP

790  
Turk St.  
San  
Francisco

**MILES BROS.**

(MILES BUILDING)

Hub  
Theatre,  
Boston

**259-261-263 Sixth Ave., New York**  
439 COMMERCIAL BUILDING, PHILADELPHIA, PA.

# THE Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of  
All Manufacturers and Operators of Animated Photographs  
and Cinematograph Projection, Illustrated Songs, Vocalists,  
Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY  
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 2., No. 11.

March 14, 1908

Price, 10 Cents

## FILM SERVICE

Reliable Service from a Reliable Firm  
PASSION PLAYS FOR RENT.

## TALKING MACHINE CO.

Members Film Service Association

ROCHESTER, N. Y.

FILMS OF MERIT SOLD UNDER THE  
BROAD CLAIM AND GUARANTEE OF  
SATISFACTION IN EVERY DETAIL

NEXT ISSUE:

# REMORSE

368 FEET

# OUR NEW ERRAND BOY

355 FEET

SOCIETY ITALIAN "CINES"

143 E. 23d Street,  
NEW YORK CITY

WILLIAMSON & CO.

143 E. 23d Street  
NEW YORK CITY

Licensed under the American Mutoscope and Biograph patents. All purchasers and users  
of our films will be protected by A. M. & B. Co.

# Licensee Under the Biograph Patents

Look Here  
Next Week  
for Our  
Announcement  
of New Film



200,000  
Feet of Film  
Ready to be  
Put on the  
Market

(NORDISK FILM CO.)  
COPENHAGEN

INGVALD C. OES, Mgr., 7 East 14th Street, New York City



TRUNKS FOR MOVING PICTURE MACHINES  
and CASES to carry 1-2-3-4-5 or 6 Reels

SOLE MAKERS  
LEATHEROID MANUFACTURING COMPANY,  
532 Broadway, NEW YORK



TRADE MARK

# BIOGRAPH FILMS



TRADE MARK

THIS WEEK WE PRESENT

## Her First Adventure

KIDNAPPED WITH THE AID OF A STREET PIANO

LENGTH, 509 FEET

Write for our descriptive circulars; get on our Mail List and keep posted

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

11 East 14th Street, New York

Licenses: KLEINE OPTICAL CO.,  
SOCIETY ITALIAN "CINES"

WILLIAMS, BROWN & EARLE  
AMERICAN MUTOSCOPE & BIOGRAPH CO.

We will protect our customers and those of our licensees against patent litigation in the use of our licensed films.  
KLEINE OPTICAL CO., Chicago  
SPECIAL SELLING AGENTS

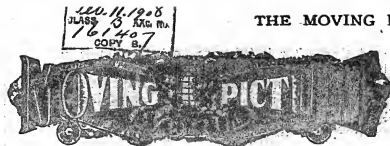
PACIFIC COAST BRANCH:  
116 N. Broadway, Los Angeles, Cal.



TRADE MARK



TRADE MARK



PUBLISHED EVERY SATURDAY.

Copyright, 1908, by

The World Photographic Publishing Company, New York

ALFRED H. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 2

MARCH 14

No. 11

**SUBSCRIPTION:** \$2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

**CANADA AND FOREIGN COUNTRIES:** \$2.50 per year.

All communications should be addressed to MOVING PICTURE WORLD, P. O. BOX 450, NEW YORK CITY.

Advertising Rates: \$2.00 per inch; 15 cents per Line

## Editorial.

### Exhibitors.

#### Keep Up the Standard of the Show.

The Birmingham (Ala.) *Herald* calls attention to "degrading picture shows" condemning certain films, and also points out another menace, viz., the cheap and tawdry vaudeville acts which some managers intersperse with the films.

"There are to-day in this city certain moving picture shows that for evil effects upon their patrons would put the saloon in the shade. In addition to the picture, there has been introduced a cheap, common and vulgar vaudeville, which seeks to make up for its lack of merit by its vileness.

"These shows, be it remembered, are largely, almost exclusively, patronized by school girls and young women who always have a loose nickel in their purse. These young girls and women go to these places to see a moving picture, but they often see a good deal more than a picture and hear a good deal more than what's good for them."

The Omaha Grand Jury in its report just handed down, embodies the following clause:

"We also deem it expedient to recommend that all plays and theatrical performances and all pictures in moving picture machines which portray crime and make heroes and heroines of the criminals be not allowed to show within the limits of this county."

We do not like to have to revert to this subject so frequently, but something must be done to prevent these

spiteful and hurtful newspaper attacks. The best remedy for any ill is to remove the cause, and exhibitors should use discretion in their selection of subjects. What may be all right in a certain section would bring adverse criticism in another. Also, there are enough clean acts and film subjects to draw from without pandering to depraved tastes.

\* \* \*

The moving picture exhibitor is not without enemies and these abound among the police, and fire insurance departments of every State. Like lightning, the hand of the law will strike in unexpected places. Only this week an exhibitor in this city was arrested and held in bail for exhibiting a film which has been shown without complaint all the week in staid New England cities; yet this luckless man's theater was located in a street that has always been notorious for vice and unblushing debauchery.

\* \* \*

The hand of the enemy is also groping around for an excuse to make trouble. A week or two ago a bill was introduced in the Massachusetts legislature to limit shows to ten minutes. Of course it died in birth. This week another bill is introduced which, among other unreasonable demands, provides that no film or set of pictures shall be exhibited longer than two weeks! Is this graft? Or is it the fanatic actions of some mollycoddle who thinks he has a mission to perform.

### The Present Situation.

The trade all through the West is in a very unsettled condition, one bone of contention being the advance information given to the officers of the association and one or two outsiders, to the detriment of many members who were not in so good a position to help themselves.

We feel sure that such an error of judgment will not occur again. Every member of the F. S. A. was entitled to a wire announcing the change of price, so that none would have had any undue advantage. Every new organization has a few difficulties to get through before it gets into full working order.

We are writing this in Chicago, where the trade is all in a ferment—everyone suspicious of his fellow. The reports in the daily press that hundreds of nickelodeons have been compelled to close, is without foundation, and all that is done to the present is for Edison to issue suit against the Kleine Optical Company on behalf of their alleged infringement of the film patent. The hearing is set for April 6, so that the trade may breathe freely for another month.

We tried to see Mr. Gilmore, with a view of ascertaining his opinion on the present outlook. We unfortunately found him at the wrong moment, just when the members of the F. S. A. were in conference with him. He said he would probably have a statement to make later.

Interviewing Mr. Berst, he said he was in Chicago for his own private business (and it was only a coincidence that Mr. Gilmore should also be here at the same time), that he had nothing to say at present, beyond that he was attending the conferences at the Auditorium Annex.

**Send 2.00 for a Subscription to the M. P. W. and get posted with first information.**

## Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

### CHAPTER V.—OILS.

It is a mistake to use "any old kind of oil on a projection machine. The star movement acts about 1,056 times a minute when running at normal speed and a light but good oil is imperative. A good grade of bicycle or sewing machine oil will be found quite satisfactory. For the cog gears a mixture of vaseline and graphite or ground mica will be found best and it will also reduce the growling rumble of the gears to some extent. Mix the vaseline with all the graphite or ground mica it will take up readily. This mixture is also the only thing for lubricating the lamp.

### THE RHEOSTAT.

Right here is where the average showman uses too much would-be economy, by overloading his rheostat in an endeavor to save purchasing enough resistance, and the rheostat gets even by burning out or just naturally "petering out," as it were, from overwork in a very short time; and then Mr. Economical Man swears the darned thing was no good—a frost, and—well, I won't waste space telling all the names he calls it, but they are plenty and highly descriptive. But it is not the machine's fault, nine times in ten. Just bear in mind the fact that a rheostat is nothing more or less than a metal case containing a certain number, more or less, of wire in spiral coils (to save space), which is of metal which offers high resistance to the electric current. Usually the wire is of German silver or some alloy of that metal. Any operator may make his own rheostat by getting German silver wire of the brand known as "Climax" wire (which may be had of any large dealer in electrical goods), making it up into coils and supporting them on proper insulation. No casing is necessary, it merely being to keep anything from coming in contact with the wire; but a mosquito netting wire will serve that purpose just as well. A little experimenting will tell you how many of these coils you need and that point determined, all you have to do is connect up and you have just as good a rheostat as can be made when it comes right down to practical working ability. The writer makes his own rheostats and so can you.

German silver wire offers high resistance to the electric current and the longer the wire of a given size it has to pass through the less current you will get from a given voltage. The higher the voltage, the more wire you will need to cut the current to a given number of amperes. Also remember this: the rheostat governs the quantity (amperage), with the voltage it has nothing at all to do. In other words, if you are using 220 volts and your rheostat lets through forty amperes you will have forty amperes, but that forty amperes will still be at 220 volts. I have had this disputed by some competent electricians, but maintain that it is right. Some rheostats are made adjustable and some not. With the latter you must have one just the size to let the number of amperes you desire get through and the dealer must know the kind and voltage of your current, but with the adjustable you can set to suit yourself within the limits of its range. The current in forcing passage generates heat by electrical friction, and if it is attempted to pass more than the rheostat's capacity the heating will be excessive and the machine will soon either burn out entirely or deteriorate so much as to become practically useless. More current will be passed when it is first turned on and the machine is

cold than after it becomes heated and this excess will be considerable.

The rheostat acts precisely as does the valve on a water main. Adding more resistance (compelling the current to pass through more rheostat coil), is the same as closing the valve a little, while cutting out coil corresponds to opening the valve wider. The best practice where several shows are run in succession is to use two rheostats wired as per Fig. 1. This allows of the use of alternate rheostats by simply throwing a single pole, double throw



FIG. 1.

1—Wires from switch. 2—Two rheostats. 3—Single pole, double throw switch. 4—Lamp.

knife switch which may be located in convenient reach of the operator, preferably right beside the main operating switch. Two rheostats used thus will last longer than four used in the ordinary way, running every show.

If, in the dark, the rheostat wires show the least bit red, the machine is overloaded and unless relieved will soon burn out. With the adjustable rheostats care should be exercised that contacts are kept *perfectly clean* at all times. This is imperative. There are many good rheostats on the market, but in purchasing it is well to avoid complicated mechanism unless you are an expert electrician. With alternating current at least two rheostats wired in multiple (Fig. 2) should always be used since the two will outlast double that number used single and you will get better results, too.

In Winter the rheostats make the finest sort of heater for the ticket office and it is well to place them there, otherwise they should be placed in the basement—never in the operating room, as they generate too much heat.

Taking one rheostat as a basis, series connecting reduces the current, while multiple increases it. For example: If one rheostat in circuit with a lamp gives 40 amperes, then connecting another of the same size in series would give but half as much, or 20 amperes, while if the additional rheostat were connected in multiple (Fig. 3), the resultant current would be double, or 80 amperes. A



FIG. 2.—Series connection.

FIG. 3.—Multiple connection.



little study of Figs. 2 and 3 will enable you to understand why this is so. In emergency a barrel of water may be used as a rheostat. Fill the barrel with water, adding common salt enough to make a strong brine. Solder each wire end to a piece of gas pipe or bar of iron not less than an inch in diameter. Place them in the water, being *very careful they do not touch*, and place far enough apart to get the current you want. The water will heat and should be renewed occasionally. In emergency, when the rheostat is found too small to do the work, a bar of iron may be introduced into the circuit, its size and length depending, of course, on amount of additional resistance required. These are only emergency makeshifts, however, and not practical for permanent use. See to it that your rheostat binding post connections are clean and tight.

(To be continued.)



## The Film Controversy.

In our issue of February 29 we gave the statement of the Edison Company, which was sent out broadcast by the F. S. A. Secretary to every nickelodeon in the States. With this issue we publish the statement of the Biograph Company, and we sincerely trust the settlement will not be long in coming.

There is only one objection we have to urge against the statement; that is, the clause, 'In the suit under the re-issued patent for the film, the defendant filed a demurrer which resulted in the withdrawal of the action by Mr. Edison,' is too ambiguous and should be fully elucidated. It will be interesting reading at this time, and if Biograph or Edison will give us the facts of the case, we are sure our readers will appreciate them.

### BIOGRAPH COMPANY DEFINE THEIR POSITION.

In the year 1898 an action for infringement was brought against the American Mutoscope and Biograph Company, which had been for about three years in the business of manufacturing moving picture films, by Thomas A. Edison, under a patent to the latter, No. 589,168, dated August 21, 1907. This patent contained four claims for a camera for taking pictures of objects in motion and two claims for a moving picture film.

The Court of Appeals for the Second Circuit decided this suit in favor of the defendant, the American Mutoscope and Biograph Company, on all points, finding Edison's claims, both for the camera and for the film to be void. Among other significant expressions in the opinion of the Court reported in Vol. 114 of the Federal Reporter, page 926, occur the following:

"The photographic reproduction of moving objects, the production from the negatives of a series of pictures representing the successive stages of motion, and the presentation of them by an exhibiting apparatus to the eye of the spectator in such rapid sequence as to blend them together and give the effect of a single picture in which the objects are moving, had been accomplished long before Mr. Edison entered the field.

"It is obvious that Mr. Edison was not a pioneer, in the large sense of the term, or in the more limited sense in which he would have been if he had also invented the film. He was not the inventor of the film. He was not the first inventor of apparatus capable of producing suitable negatives, taken from practically a single point of view, in single line sequence, upon a film like this."

After this first failure Mr. Edison surrendered his patent and it was later reissued in two divisions. In reissue No. 12,037, dated September 30, 1902, he obtained four claims of limited scope based on the camera shown in the original patent. In reissue No. 12,038, of the same date, he secured two limited claims to a film. Both of these reissued patents were put in suits against the American Mutoscope and Biograph Company in the latter part of the year 1902.

In the suit under the reissued patent for the film, the defendant filed a demurrer which resulted in the withdrawal of the action by Mr. Edison. No further suit has been brought against the American Mutoscope and Biograph Company under any patent for a film and no such suit has been pressed, so far as we are aware, against any other person or corporation during the past five years.

The suit under the reissue for the camera, was carried through both the Circuit Court for the Southern District of New York, where the bill was ordered dismissed, and through the Court of Appeals for the Second Circuit, which, on the main contention, sustained the finding of the Court below.

The American Mutoscope and Biograph Company at the time when the second action was brought against it, was using two forms of camera, one known as the Biograph camera, which it had brought out in 1896 and for which it had obtained controlling patents of unquestionable validity; and a foreign camera known as the Warwick camera, of which it had purchased a small number for special uses. The Court of Appeals held, that the Biograph camera was not covered by the claims of the Edison patent and was not an infringe-

ment of that patent. The use of the Warwick camera was enjoined, but this caused no interruption whatever in the defendant's business operations, and for over a year the American Mutoscope and Biograph Company has manufactured many hundreds of thousands of feet of moving picture film with its Biograph camera.

The Court of Appeals in the second action found claim 4 of the Edison reissued patent for the camera, to be void, and in its opinion, which is reported in Vol. 151 of the Federal Reporter, page 767, the Court says:

"Upon the appeal in the first suit we discussed the prior art and the general character of the device sought to be patented at very great length. It is unnecessary to repeat that discussion. All that was said in the prior opinion, however, may be considered as embodied herein, since the conclusion hereinafter expressed is founded upon the findings then made, and which nothing in the present record or argument induces us to qualify in any manner. We held that Edison was not a pioneer in the large sense of the term, or in the limited sense in which he would have been if he had invented the film. He was not the inventor of the film. He was not the first inventor of apparatus capable of producing suitable negatives, taken from practically a single point of view, in single line sequence upon a film like his."

From the above it will be seen that none of the three suits brought by Edison against this company has been decided in Edison's favor, but on the contrary, that all three suits were decided adversely to Edison, with the single exception that in the last action the Court found that three of the four claims of the Edison reissue were valid if limited to the special form of camera shown and described in his patent.

The Camera of the Edison patent in question, is not, however, capable of producing long lengths of picture film, and has not been used by the Edison Manufacturing Company for a number of years; if ever, for the commercial manufacture of standard films. On the contrary, not only the Edison Company, but others engaged in the manufacture of such films have been compelled to adopt the Camera of the Latham patent No. 707,934, dated April 26, 1902.

The American Mutoscope and Biograph Company owns the Latham patent and has a suit pending against the Edison Company for infringing it.

### AMERICAN MUTOSCOPE & BIOGRAPH CO.

### F. S. A. MEMBERS MUST USE ONLY FILMS THAT ARE LICENSED UNDER THE EDISON PATENTS.

For the first time in our career we desire to retract a statement made in these columns. The rumor was abroad last week that members of the F. S. A. were allowed to purchase Biograph films. Realizing the import of this we called on a member of the Association just before going to press and he told that he had been given to understand that he could purchase Biograph film and was doing so. We verified the latter statement, saw the orders, and editorially commented on what we considered a peculiar state of affairs. We are officially informed that there is no truth in the statement that F. S. A. members can use Biograph films, and we now wonder whether we were purposely misinformed or whether the F. S. A. member was himself ignorant of the conditions under which he was admitted to the Association.

### STATEMENT BY MR. GEO. KLEINE.

Mr. George Kleine, in an interview with the editor, said: "Much has been accomplished during the past week to strengthen the hearts of the independents; not only the sentiment of theater owners but that of the public as well as many of the members of the renter's association is with us, and I have great faith in the power of public opinion.

"Expressions of confidence and encouragement are coming to us from all points in the United States, and the entire question will now crystallize into a legal one.

"In a word, it will be a contest between the Edison Manufacturing Company and its allies acting under the Edison film patent, on the one hand, and the independents, taking their stand upon the Biograph Loop patent of Latham, on the other.

"There has been a contest between the Edison interests represented in Chicago at this writing by Mr. Gilmore, vice-president of the Edison Manufacturing Company, Mr. Berst, of Pathe

Freres, and their attorneys for the Edison licenses and the Kleine Optical Company, for the independents. The public press as well as developments in the trade indicate how the contest is going.

"In a word, I would advise our friends to stand fast, to keep up their courage and to have absolute faith in the independent movement winning this fight in the end, and I have not the slightest doubt about our gaining the majority of the points while the war is on.

GEORGE KLEINE."

Interviewing Mr. Geo. Kleine in reference to the newspaper reports, he informs us that he is not responsible for the statements appearing in reference to himself. In each case, he has refused to be interviewed and the remarks attributed to him are unfounded.

#### TRUCE IN THE FILM WAR.

Edison Company Representatives Return Without Starting Injunction Suits That Were Threatened.

Chicago, March 11.—A truce was declared in the moving picture war late last night when it was announced that the representatives of the Edison interests would leave for the East without molesting theaters with injunctions or law process for using the films and apparatus of the independent concern.

Conferences were held during the day and evening by both factions, the "trust" holding closed door sessions at the Auditorium Annex, while the "independents" met in open session at the Sherman House.

At the conclusion of both conferences statements were issued. "We feel our interests have been hurt, our contracts violated, and we will have recourse to the law for remedy," was the statement of Frank L. Dyer, general counsel for the Edison or "trust" interests.

"If the Edison people endeavor to prevent our using independent films it will result in the closing of every amusement place in the country that operates moving pictures," was the statement of George Kleine, leader of the "independents."—Chicago Tribune.

#### THE CO-OPERATIVE FILM SERVICE OF AMERICA.

One of our editorial staff called on Mr. Alfred H. Moses, Jr., the general manager of the Co-operative Film Service of America, to find out the details of the service advertised by his company.

After due investigation we are convinced that the proposition is honest and that all statements made in their advertising are true.

This service has no connection of any kind with any concern who have advocated any co-operative plan previously, and we find that any exhibitor can get service at reasonable rates on the usual rental basis, should he so desire. We are glad to give our approval to the plan.

Through a very complete system of grading the films into classes it is possible for the customers who are in the market for very cheap service to get it at a price far below that of most renters, and thus the better class of service does not have to take films that are not suited to its requirements. It is safe to say that the exhibitor who cannot be pleased by this method, can never be pleased. Any exhibitor going in on the co-operative plan can make a weekly contract, and should he so desire, give up the service as he could on the regular rental plan.

#### THE FEELING UP THE STATE.

The Utica (N. Y.) Press has this to say: "Price for renting films has gone up double recently, with the result that more than twenty moving picture shows in this part of the State are going out of business. The combine has overreached itself, for the picture exhibitors cannot afford to pay the enormous charge now demanded. Local showmen are not dependent on moving pictures for interesting audiences, and it is understood that there will be a change from films to other things in this city very soon unless the moving picture trust comes down from its perch. The fact is that the trust does not yet realize that it is catering to 10-cent shows, and it has yet to learn that it cannot charge 50-cent prices to men who receive to cents from patrons. As one moving picture man said recently, 'There is not any use of taking in a dollar to pay out a dollar to somebody else. I have got to make wages for my time and trouble.' If the moving picture makers will not let me make my living from showing their films—for which I have paid a good price, and am willing to pay a fair price—why, then I will try something else. That is the sentiment of all the moving picture men in this valley, at least."

## Who's Who and Why?

There are two men in the moving picture supply business to-day, who, while still young men, got in the game on the ground floor. During this time they have each built up a very large business—one in the East, one in the Middle States. This in itself is not uncommon, or noteworthy, but it is a matter of common report and worthy of record that in their separate careers they have also established, what is more valuable, a reputation for probity and square dealing.

We refer to Mr. R. A. Rowland, president of the Pittsburg Calcium Light and Film Company, and Mr. F. J. Howard, president of the recently incorporated firm of F. J. Howard & Co., Boston. There are few firms, if any, whose line of credit is larger, and few who are held in better esteem by their customers. It is an open secret that Mr. Rowland was selected by the manufacturers and the renters as the man for the presidency of the Film Service Association, and his firm refusal was only accepted with the equally firm proviso that if not he, then his partner, Mr. Clark, who now fills the chair. Mr. Howard was also unanimously elected on the executive board, and while the Association may have erred in some matters it cannot be said that their choice of officers was amiss. Honors and responsibilities are not thrust upon the undeserving, and character wins approval in social life as well as patronage in the field of business.

In conversation with Mr. Howard, a few days ago, he said that his company had been incorporated to relieve himself from certain details of a business that had grown beyond the direct management of any one man. It was still growing and new departments being added. "He had long since," he said, "ceased to regard it other than as an incident when a customer cancelled his order. Perhaps he only needed a change to learn he had been well treated, and he invariably returned, a sadder and a wiser man." Asked what effect the restrictive policy of the Association had had upon his business, Mr. Howard said he had greatly benefited by it. He showed that while he had lost one customer that day he had taken on five new ones, and as the bookkeeper locked the books in the safe we realized that the interview had ended and parted with a warm hand-shake and mutual expression of good-will.



R. A. ROWLAND  
President, Pittsburg Calcium Light & Film Co.



F. J. HOWARD  
President, F. J. Howard & Co., Boston



On account of the number of school absentees that have been caught in the act of absorbing their knowledge from the pictures in the nickelodeons, the proprietors of the halls in Jersey City have been warned to cease admitting children.

The three shows in Springfield, Mass., which were recently closed on account of overcrowding in the aisles, have been allowed to reopen on the assurance of the managers that this and other regulations will be complied with.

The proprietor of a 5-cent show in Washington, D. C., almost threw a fit when Senator Platt's automobile stopped in front of his place and the Senator fished out a dime and treated his lady companion. As they emerged, the proprietor ventured to ask: "What did you think of the show, Senator?" "It was delightful," said the Senator. "I was much entertained. This is the first moving picture show I ever attended in this city, and I thoroughly enjoyed it."

Some time ago a correspondent called attention to unsafe conditions existing in the Scenic Theater, Rockville, Conn. Another correspondent now states that a satisfactory test was made last week, in the presence of a representative of the Underwriters' Association:

"The machine used at The Scenic is an Edison model, endorsed by the Underwriters' Association, and pronounced absolutely safe and reliable. The test was this: With an arc

light having a drawing power of 75 amperes, and focused for one minute and a quarter directly on the film, it was found that it burned a hole less than an inch in diameter in this film, demonstrating beyond a doubt that there is absolutely no danger arising from a burning film. It is a source of gratification to the management to know that all danger in this direction has been entirely eliminated, and can assure the patrons of this theater that their safety and comfort will be provided for at all times."

We trust that the management have also given attention to the exits and the wiring of the building.

### THE GREAT NORTHERN FILM COMPANY.

(Nordisk Films, Denmark.)

Another important factor in the film manufacturing field abroad has invaded American territory and opened offices at 7 East Fourteenth street, New York City. Although established less than two years, the Nordisk productions have taken a high rank in the European market. In this country a few that have been imported by private individuals have been well received. In conversation with Mr. Ingvald C. Oes, the resident manager, we were informed that he had over 200,000 feet of film in the Custom House, which he hopes to have released next week, and there is another shipment on the way. We were permitted to view several advance samples, and our readers may look forward to seeing at a very early date some distinctive subjects—thrilling, amusing and educational—and of a photographic quality that is above the average and remarkable in clearness.

### MODEL THEATER FOR SCHENECTADY, N. Y.

There is nearing completion in Schenectady, N. Y., a building especially designed as a cinematographic theater, which will be the largest and finest of its kind in that part of the State, having a capacity for 500 persons. While it has been particularly constructed for cinematographic purposes, it has a well-appointed stage with an orchestra pit for ten pieces and a picture screen 24 feet by 18 feet high, with a stage loft about 15 feet higher.

The building is heated by steam, and especial attention has been given to the ventilation and also to means for cooling the auditorium in Summer.

The electrical system will be very complete, and all the wiring will be installed in steel conduits. The wiring of the auditorium, the stage and for the projection apparatus is each a separate system, with its own switch-boards, as it is intended to provide for many novel electrical features and effects.

The auditorium is abundantly provided with exits, these being six in number, each about 5 feet wide, exclusive of the entrance door.

The room to contain the projection apparatus is 6 feet by 12 feet and 10 feet high, and double precautions have been taken to eliminate the fire hazard. The floor is of concrete, 5 inches thick, and the walls and ceiling are covered with metal. The booth, which will be built inside of this room, will be of galvanized iron made to conform to the requirements of the National Board of Fire Underwriters. The booth will be nearly as large as the room and be six and one-half feet high and will have in addition to the demands of the Fire Board, a sand receptacle placed directly above the film magazine. The bottom of the receptacle will be conical and terminate in a two-inch pipe covered by a cap, the latter held normally in place with a fusible link. All the openings in the booth will have gravity closing doors held in open position, with fine cords placed in series with a fusible link, the latter placed directly over film box. There will be a 12-inch galvanized iron stack going up through the roof and an electric fan. In the space between the ceilings of booth and room there will be placed an automatic sprinkling apparatus. In case of an incipient fire, the modus operandi of the various protective features would be as follows, provided that the temperature was raised to 165 degrees. This degree of heat would melt the fuses, instantly closing all openings, the film magazine would be covered with sand and any smoke generated would escape out of the vent stack. If this should fail to extinguish the blaze, and the temperature above the booth be raised to 165 degrees, the automatic sprinklers would be released and the whole room would be deluged with water, which would run away to the sewer through a trap in floor provided for such purpose.

Ed. L. Davis is the architect, and has full charge of the building.

### LUBIN THEATER FOR CINCINNATI.

S. Lubin has realized another one of his long cherished ambitions. Only last week he signed a lease for the property at 140-142 West Fifth street, Cincinnati, for a period of fifteen years at a rental of \$125,000 for the term. At a cost of probably \$10,000 he will remodel the structure and erect one of the resplendent white fronts which are now a landmark in Philadelphia. Steps like these by one of the shrewdest men in the business augurs well for its prosperity. May good luck attend him.

### MUSICAL UNIONS TO ADAPT NEW SCALE.

On account of the rapid growth of the motion picture theater business and by reason of the fact that many of the theatricums are playing one or more vaudeville numbers, the musical unions throughout the country are preparing to adjust a scale of prices to accommodate places now under the ban. Concessions will be made in favor of those playhouses whose seating capacity practically prohibits the engaging of a full orchestra. A committee has been appointed to arrange the new scale.

### CONSTABLES RUN A THEATER.

Three constables made their debut as theatrical managers in Cleveland this week, but it was only a one-night stand, so to speak. They swooped down on the show just as the evening's performance began and took possession on a writ of attachment issued for film rental due to the tune of \$43.15.

The audience came in, went out, cried and laughed and ate peanuts, unconscious of the fact that they were filling the coffers of the law in a strictly legal show. One officer replaced the ticket taker, another showed the people to seats and another announced the attractions.

"We know now how Harry Kline, Max Faetkenheuer, Mr. Keith and those fellows feel now," the constables agreed as they rang down the curtain and turned out the lights at the end. "It's great."

### MURDER AND SUICIDE IMMORAL—IN PICTURES.

A moving picture exhibition, the theme of which was suicide, murder and suicide, caused the showman, Emil Stern, of 60 West Third street, to be held in \$50 bail for trial in the Jefferson Market Court on Monday. Policemen Flood and Newman, of Inspector Russell's staff, maintained that such pictures should not be shown to children.

"First thing we saw," said Flood, "was a fellow in a cave and then a lady comes in and the fellow gets busy and kisses her. Another fellow shows up then and shoots the first guy. The lady drops on her knees and kisses the dead fellow, and when the fellow who shot sees it he shoots himself, and the lady is left in the cave with the two dead ones on her hands."

"Murder and suicide are not immoral!" cried the lawyer for the defence. "Why, your Honor, it might have been her husband who did the shooting."

"If she was his wife," replied the Magistrate, after the climax had been related, "that makes it all the worse, for she evidently had a date with the second man. No, I think murder and suicide are immoral, within the meaning of the statute, and I will hold the defendant to Special Sessions. Bail, \$500."

### MICHIGAN EXHIBITORS ORGANIZE.

About twenty-five managers of moving picture theaters and theaters in which moving pictures are shown, met in Bay City on Tuesday last week and organized a State association for the purpose of protecting themselves from an alleged moving picture trust, organized by the manufacturers and importers of moving picture films. These films are not sold outright, but are rented to the theater men, being shipped from city to city, and doing a regular circuit. The theater men allege that the boost in prices will deprive them of their livelihood. Most of the exclusive moving picture theaters, vaudettes, galleries, etc., declare that the prices are prohibitive in view of the fact that the admission to most of these places is five or ten cents.

The meeting was held in the Board of Trade rooms, and the members of the new organization pledged themselves by resolution to hold aloof from all corporations, firms and associations that are allied with the so-called trust. This means that they will not patronize those who are in the alleged combination to hold up the prices. D. M. Bye, of Midland, was elected president of the new association, and A. E. Drager, of Alpena, secretary-treasurer. The twenty-five members rep-

resent about forty theaters, several of them managing two or more of the places.

It is said that similar organizations are being perfected in every State in the Union, and that the trust will be faced by a country-wide refusal to pay the increased prices.

Among those attending the initial meeting were: E. F. Collins, C. A. Carnahan, Mt. Pleasant; L. E. Dickey, David M. Bye, Midland; Wenzel Fisher, Cadillac; W. A. Courtright, H. Rogers, Alma; W. B. Mates, Saginaw; J. W. Pate, Detroit; J. M. Zimmerman, Caro; A. E. Daas, Grand Rapids; E. E. Robertson, Rochester; A. E. Drager, Alpena; M. D. Reeder, Ira Nixon, Flint; P. A. Collins, Finley & Stewart, St. Charles; B. J. Davis, St. Louis; J. S. Reeder, Owosso; E. M. Cyphers, Stanton; H. I. Baker, Greenville; J. D. Pilmore, Jaeger & Jaeger, Bay City.

### WHY THERE WAS NO PICTURE SHOW AT PARSONS.

There will be no moving picture show at Parsons' Theater to-night. The management received word last evening that the film to be used had been damaged while being shipped from Chicago and another set could not be procured in time for the entertainment. The picture shows will be resumed at the theater next Sunday.

(The above announcement in the Hartford (Conn.) Globe is quoted because it bears upon a point which we discussed in a recent interview with Mr. F. Howard. The folly of dealing with a house over a thousand miles away must be plain to the exhibitor as well as the renter. Not only is there the loss of revenue from the time the films are in transit, but the risk of loss or damage is increased, as the above will prove. More than any other, the rental business is one that should be localized.—Eds.)

### LINES BEING DRAWN TIGHTER IN NEW YORK CITY.

#### Operators Must Pass an Examination.

A municipal examining board, to pass upon the qualifications of operators of moving picture machines is the latest. As a result of a crusade by Police Commissioner Bingham and the Commissioner of Licenses many theaters were closed because Fire Department and Building Department rules were not complied with. When the authorities got to studying the causes of moving picture accidents elsewhere, they found that no matter how closely ordinances might be lived up to, if the machines were in the hands of incompetent operators the women and children who usually make up the audiences at these cheap shows were constantly in danger. The component parts of a panic were always present, and it only needed a false move on the part of the careless operator to bring the parts together successfully.

Investigation of a mishap at a moving picture show in this city revealed the fact that the machine was operated by a boy who was not only unfamiliar with the apparatus he was running, but was too young to understand that the slightest slip on his part might be fatal to scores of persons who were entirely unconscious of the risk they were running. In this case the cause was due to the operator allowing the arc lamp used with the moving picture machine to set fire to the film.

The Department of Water Supply, Gas and Electricity found that it was clearly up to it to take steps to prevent such occurrences in the future. It was then determined to supplement the efforts already taken by other city officials to make the moving picture shows safe by investigating the conditions under which the machines are operated and to put in effect such restrictions as were necessary.

As a preliminary the shows to which licenses had been granted were looked up. It was found that of the 200 places where moving picture machines were operated over 95 per cent were kept by foreigners or incompetent persons, over 75 per cent of whom were unable to read and understand the printed instructions which were issued when the licenses were granted. In every case in which it was found that the operator or manager couldn't make out the instructions the license was taken away.

A surprising result of the investigation was the discovery that many boys were permitted to run machines which should have been in the hands of none but competent electricians. This was apparently due to the fact that the proprietors were determined to hire assistants as cheaply as possible.

It was decided to withhold licenses from persons who could not carry on an intelligent conversation with the in-

spectors of the various departments as well as from those who after a few days could not read the instructions clearly. The department has also undertaken to register the names and addresses of all persons operating moving picture machines, giving them a number and making a record of their years of service and their ability to run the apparatus.

The examination into the fitness of the operator for the work he has to do is a feature of the department's work. The operators are taken to the department's laboratory, where a machine has been fitted up. The operator is then told to go ahead and discover all the faults he can. These usually include paper and films littered about the operator's booth where they might be set on fire by the arc lamp, places where smoke and flame could find exit from the booth, imperfect shutters which might cause a fire, exposed connections, changes in the rheostats. If the operator fails to detect these dangers and apply the proper remedies or ask for assistance, the license is withheld.

The department has solicited the aid of the manufacturers of these machines in devising safeguards, and has secured their co-operation to such an extent that when the machines are delivered they are as safe as they can be made. Each machine has a number corresponding to that on the certificate issued for its operation. If anyone is found operating an inferior machine or violating any of the regulations laid down his license is to be revoked.

It is expected that these safeguards will prove entirely sufficient, but if in the future a new danger arises the department will rearrange entirely the conditions governing the location of such machines. It may be necessary for the department to refuse to issue permits for moving picture shows in the center of long blocks, and to confine them to corner stores where there are side exits and ample space for front exits.

The rearrangement may mean that the machines themselves will be constructed within a metal lined cabinet. The entire front of the building may have to be constructed so that it can be thrown into single wide doorway if necessary. If there is still danger, a wholesale closing up of the moving picture shows will be ordered.

#### FILMS THAT PLEASE.

A Louisville daily paper says: "Louder applause never greeted a 'turn' when vaudeville was the offering of the big playhouses on Market street than was given by one monster audience after another yesterday to 'A Hold-up in Calabria.' The great robbery films of the past sink into insignificance in comparison. The regulars didn't think much about it when they read the title. Maybe it would do, and maybe not. Not more than three or four yards of the film had been clicked off, however, before the audience began to sit up and take notice. Then it began to applaud. The third and last stage of its interest was emphasized by its sitting on the edges of its seats with hundreds of pairs of eyes riveted on the canvas where the pictures played, and uproarious applause at the end of each picture chapter. Melodrama? The finest ever—without the annoyance of listening to voices too often harsh and cracked when one must witness the play by actors in the flesh instead of in the film."

"Monte Cristo" causes a Portland newspaper to wax eloquent: "A film without an equal. No more dramatic story has been told than that of Monte Cristo. The whole tale is unfolded in the moving picture, and given in a way that all can understand, no matter what the nationality. It is a treat to sit in the comfortable Nickel and watch the scenes in the life of the famous novel hero. Many people were in attendance all day yesterday when the film was shown and they were unanimous in their opinion that it was one of the best they had ever seen. This is abundant praise for the piece, considering the large number of excellent views that have been presented at the theater in the past. Two other films are attracting attention. 'The Gainsborough Hat' proves a delightful comedy hit, as does 'The Tramp Hypnotist,' both of which never fail to keep the audience in an almost continual roar of laughter."

#### VAUDEVILLE ACTORS SEE MENACE IN MOVING PICTURES.

The wonderful success with moving pictures by three theaters formerly devoted to vaudeville has set the vaudeville performer to thinking.

It has brought home to him the fact that his greatest menace to-day is the moving picture.

There was enough alarm when the warring vaudeville factions got together and just about cut in half the number of theaters presenting the two-a-day style of entertainment.

# HALLBERG

PATENTED

## Automatic Electric Economizer

FOR

### Moving Picture Lamps and Spot Lights

Does away with the Rheostat, Choke Coils Impedance and Reactive Coils Auto-Transformers, Economy Coils, Inductive Regulators and Compensators.

**INTENDED TO PUT THE RHEOSTAT ASIDE**

**GIVES BETTER AND STEADIER LIGHT.**

**SAVES** 30 to 85% of M. P. Lamp Current on 100 to 600 v. D. C.  
60 to 85% of M. P. Lamp Current on 100 to 250 v. A. C.

**OPERATES** One 40 Amp. Lamp with 5 amp. fuses on 500 to 650 v.  
One 40 Amp. Lamp with 10 amp. fuses on 200 to 250 v.  
One 40 Amp. Lamp with 20 amp. fuses on 100-130 v.

**WITHOUT Noise, Smell, Heat or Danger.**

**COSTS You Nothing.**

**AFTER** Two to four months it PUTS IN YOUR POCKET OVER ONE-HALF YOUR PRESENT ELECTRIC BILL FOR M. P. LAMP.

**TO PROVE** the above saving, I refer you, among others, to Tiesens, Caff & Bies's Moving Picture Theatre, at 191 Market Street, Newark, N. J., where the Hallberg Economizer has reduced to \$30.00 a bill which was formerly over \$90.00 per month.

**SAVING** over \$60.00 per month.

**HALLBERG ECONOMIZER** { Will do as much for you.  
Is Guaranteed for two years.

**You Cannot Blow a Fuse when My Economizer is on Your Lamp**

**Write Now. Order Early. Save Money.**

**J. H. HALLBERG Mfr.**

EASTERN OFFICE:  
**32 Greenview Ave. - NEW YORK**

**WM. H. SWANSON & CO.**  
WESTERN AGENTS  
**77 So Clark St. - CHICAGO**

## Independent Film Exchange of Chicago

1609-10 MASONIC TEMPLE

Because we are at the top of the mountain is no reason why we should drop a few rocks on the other fellows. It's hard enough for them to get business as it is. It's different with us. We are not bound by agreements, nor do we belong to any combination. We are free to buy films from 15 manufacturers, free to make a price at which you can live.

**Licensed to Buy, Sell or Rent Under the  
Biograph Patents, the following makes:**

BIOGRAPH

GAUMONT

URBAN-ECLIPSE

LUX

RALEIGH & ROBERTS

THEOPHILE PATHE

AQUILA

WARWICK

CARLO ROSSI

AMBROSIO

ITALIAN "CINES"

CRICKS & SHARP

E. W. PAUL

WILLIAMSON & CO.

HEPWORTH MFG. CO.

Very few of these subjects have been exhibited in America owing to their high quality and price. We offer them to you at the following rates:

**7 Changes Per Week, - \$25.00**

Let us hear from you.

The Biograph Co. protects you free of cost from any form of patent  
persecution, if you use these films.

## NEW INDEPENDENT RENTAL SERVICE

**NEW FILMS REASONABLE PRICES**  
**First-Class Service Guaranteed**

We offer the films of the Independent Manufacturers and also the films of the following makers for whom we are sole American Agents:

HEPWORTH MFG. CO., LONDON

R. W. PAUL, LONDON

GRAPHIC CINEMATOPHAR CO., LONDON

CRICKS & SHARP, LONDON

We beg to solicit your trade and ask you to write us immediately for our rental service terms.

**FILMS ALSO SOLD TO RENTAL BUREAUS**

**NEW SUBJECTS WEEKLY**

**WILLIAMS BROWN & EARLE**

Dept. F, 915 Chestnut St., Philadelphia, Pa.

Licensee under the Biograph Patents

All purchasers and users of our films will be protected by the American  
Mutoscope & Biograph Company

This was bad enough, but now the faction left in the field is further reducing its own two-day theaters by turning houses supposed to be devoted to vaudeville for all time into picture and song houses.

What is going to be the result?

The managers declare one of two things must happen: Either the performer must come down in his salary, or the vaudeville theater will become a moving picture house.

Moreover, this is no longer mere idle talk, for the managers have tried the scheme and know just where they stand. Between Fourteenth and Thirty-third streets there are now three theaters given over to the pictures, the Union Square, the Twenty-third Street, and the Manhattan. The returns from all are vastly satisfactory.

No expensive staff, no booking offices, no diplomats are required to run picture houses. When you have paid your rent, the week's expense is virtually settled. In the vaudeville house you have only started to settle when you have paid the rent.

One performer in this country is now drawing more salary weekly than the weekly rental of any theater in which she appears. But, besides her there are never less than seven acts on the same bill, and they are expensive acts, too, for a bill must balance.

Look at the difference in a picture house. You need an operator, a ticket-taker, a ticket seller, a few people to sweep out, and you have only the rent of your films left to increase the weekly expense.

The managers say it is up to the performer. When B. F. Keith blazed the way in the vaudeville field at popular prices, many acts could be obtained for reasonable prices.

Those were the days when a performer with a good act considered \$100 a week a standard price. Now, there is no such thing as a \$100 act. The moment an act makes good, the price soars so high that the manager gasps for breath.

Meanwhile, the performer is preparing to protect himself, and he maintains that his act is worth just what it will draw. The trouble is that the manager and the performer seldom agree on the drawing power of an act.

The performer also scouts the idea of numerous theaters changing from vaudeville to pictures. The performer does not believe that the ruling vaudeville powers went to so much expense in fighting "advances" only to go out of business after once more getting the field to themselves.

This must stop, or vaudeville must stop, insist the managers, who say the performer is making it impossible to continue a form of entertainment whose vast popularity is beyond question.

The managers don't want to forsake vaudeville. They have made too hard and too long a fight to put vaudeville where it is to make it possible for them to turn their backs on it without regret.

But the managers declare there is no way to avoid it unless the performer revises his estimate of the value of his services. For heavily financed properties that show a profit of \$5 or \$6 weekly or a heavy loss is a condition that has been met.

These arguments may sound plausible, but the fact remains that two Keith & Proctor theaters in New York are devoted to pictures, the firm is interested in various other picture houses in other cities. Almost daily comes the announcement that a handsome theater in a prosperous city has been turned over to pictures.

Of course, no one has been found up to date who is ready to assert that all vaudeville houses will be turned over to the pictures. Certain theaters do such a big business at all times that it is possible to stand the strain.

The condition that confronts the performer to-day is this: If salaries are not generally reduced, the number of vaudeville theaters will be so diminished that it will be a scramble for the performers to get abroad while the manager sits calmly at his desk booking what he pleases at his own terms. —By Sam McKee, in the Morning Telegraph.

### BIOGRAPH STOCKHOLDERS MEET.

The annual meeting of the stockholders of the American Mutoscope and Biograph Company was held at the company's offices, Hoboken, N. J., February 21. The following board of directors was elected for the coming year: Leroy W. Baldwin, president of the Empire Trust Company; I. W. Stephens, banker; J. J. Kennedy, engineer; E. J. Berwick, of the Berwind-White Coal Company; Alfred J. Kimber, of Ladberg, Therman & Co.; W. B. Baldwin, of the National Automatic Weighing Machine Company; Randolph Parmlly, lawyer; Herman Cassler and H. N. Marvin, of the Marvin & Cassler Company, manufacturers.

## NEW COMPANIES.

Independent Film Exchange; \$15,000; manufacture, deal in and rent moving picture machines and supplies; John A. Verhove, H. R. Neumann, James Todd.

Bijou Company, Atlantic City, N. J.; moving pictures, songs, vaudeville and variety performances; capital, \$50,000. Incorporators: Abraham D. Feigenbaum, Frank W. Gordon, George W. Bailey, Atlantic City, N. J.

Happy Moments Company, Fitchburg; moving pictures; capital, \$10,000. President, Louis N. Fuller; treasurer, William G. Hidden, both of Fitchburg; clerk, Timothy A. Fuller, Boston.

Comedy Amusement Company, New York; penny arcades and moving pictures; capital, \$5,000. Incorporators: William Fox, 1054 Monroe avenue, The Bronx; Solomon Brill, 109 West 114th street; Jacob W. Loeb, 257 West Ninety-second street, both of New York.

Imperial Film Exchange, Manhattan. Theaters, music halls, etc.; capital, \$25,000. Incorporators: W. Steiner, W. Devery, O. Steinhilber, New York City.

The Revolving Picture and Amusement Company, New York; theatrical amusements; capital, \$25,000. Incorporators: Rudolph Noel, Philip Noel, 37 Maiden lane, New York; Philip Cohen, 132 Nassau street, New York.

St. Catharines, Ont.—A certificate of incorporation has been filed for the Sawyer Amusement Company, which will conduct moving picture shows. John W. Sawyer, of St. Catharines, Ont.; Lillian Hastings, Willard W. Saperston and Ida F. King, of Buffalo, are the directors.

## THE FILM SITUATION.

As Summed Up by a Leading Chicago Daily.

A struggle is being waged between the great Edison Manufacturing Company, of Orange, N. J., and its many sub-agents and licensed manufacturers, on one side, and the licensees of the Biograph Company, of New York, on the other.

For weeks the conflict has been brewing, and after the formation of many associations to promote the claims and business of each, the rival factions are about to clash.

An example of the work of organization is found in the fact that 130 of the Chicago small theaters have combined for mutual protection during the battle royal. They have appealed to the Federal authorities for protection.

## Attorneys to Begin Fight.

The Edison Company claims the exclusive right in this country by virtue of its camera patents and anyone operating a machine without an Edison film, it says, will be prosecuted.

In opposition, the Biograph Company denies the validity of the Edison claims, announcing that it has equal right to manufacture and sell in this country, and has arranged to place thousands of feet of film in opposition to the Edison Company.

If the Edison film claims had ever been declared valid, the company could control the manufacture of films, but the rival faction contends that in the absence of any adjudication or conclusion of a suit brought for infringement, the Edison right has not been established.

The first step taken in the war was the issuance of licenses to seven big firms to handle the Edison films. An association called the Film Service Association was formed at Buffalo, which has agreed to buy from no firms except those licensed by the Edison Company, and in turn sell to no operators except those who agree to their provisions.

In that way a far-reaching organization has been formed to promote the exclusive sale of the Edison films and prosecution will be brought against those exhibitors who use other films.

In turn the Biograph Company licensed twenty foreign firms to operate and sell in this country to operate under its patents.

## No Films Sold Outright.

One point which will prove a big factor in the battle is that the Edison combination does not sell any films outright. After a certain length of time the films must be returned. The object in this, the combination declares, is to insure good films before the public at all times. The Biograph Company, however, sells its films outright, and the buyer can dispose of reels at his fancy.

Both sides are prepared to spend thousands of dollars in the struggle in the forthcoming suits and injunctions. The independent operators, who have taken up the fight, have raised \$200,000, which will be used in the struggle against the suits or injunctions.

## SongSlides

By SCOTT & VAN ALTENA

57 PEARL STREET

LATEST SETS, \$5.00 PER SET

"Make Believe"

"Two Little Baby Shoes"

"Summer Time"

"Sweetest Days"

"For the Red, White and Blue"

"In the Garden of the West"

"I'm Starving for One Sight of You."

These Sets can also be obtained from most Film Exchanges

WE DO NOT RENT SLIDES

## LE ROY'S ACMEGRAPH

NEW YORK APPROVED

The Peerless Moving Picture Machine

Stage Lighting Apparatus

AND ALL SUPPLIES

Write

LE ROY, ACME EXCHANGE,

133 3d Avenue, New York

## Moving Picture Machines

Edison, Powers Cameragraph No. 5, Cineograph and Optigraph No. 4 and all accessories

## Grand Monarch Special Rheostat

made of Gilmax Wire

We deal in everything in the Moving Picture Business

A. G. ERARD ELECTRICAL PROJECTING CO.

Manufacturers and Dealers

714 GULL STREET

KALAMAZOO, MICH.

## MOTION PICTURE FILMS

We can rent you any and all the LATEST and FEATURE Motion Picture Films manufactured.

WRITE FOR OUR SPECIAL PROPOSITION

O. T. CRAWFORD FILM EXCHANGE CO.

Gayety Theatre Building, St. Louis, Mo.

EL PASO, TEXAS  
Care of Crawford Theatre

BRANCHES:

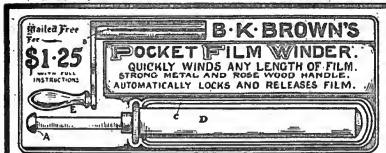
HOUSTON, TEXAS  
214 Levy Building



## BUFFALO FILM EXCHANGE

13½ East Genesee Street  
BUFFALO, N. Y.

Feature Films For Rent



OUTSIDE MEASUREMENT OF CASE 6 INCHES BY 3 INCHES BY 7/8"

Acknowledged in the Trade to be the Smartest Thing Out.  
**Saves TEMPER TIME AND MONEY**  
Folds flat in neat pocket case.

Sold only by **THE KINEMA NOVELTY CO.**  
22 Gresham Road, Brixton, London, England



**BERNHARD SCHNEIDER'S**  
"MIROR VITAE"  
The Machine with 100 Features  
Flickering, Steady, Safe and Handy  
**FINEST IN THE WORLD.**  
Manufacturer of specialties  
in Machinery, Films and Slides,  
Cameras, Projectors, Praters,  
Lenses. Film Rental and all Sup-  
plies.

**WRITE FOR CATALOGUE**  
109 East 12th Street, - - New York City

THE BEST MOVING PICTURE MACHINE.

# RHEOSTATS

CONTAIN

# CLIMAX WIRE

Catalogue and information upon request.

**DRIVER-HARRIS WIRE CO.,**  
HARRISON, N. J.

## CORRESPONDENCE.

### NEW RENTAL AGENCY IN THE WEST.

San Francisco, March 3, 1908.

Editors Moving Picture World:

Gentlemen—We are about to establish a film agency, and are desirous of acting as representatives on the coast for some of the Eastern firms which are not already represented here.

We would thank you very much if you would place us in communication with some of the reliable firms.

Again thanking you in advance, we remain,

Yours very truly,

**MAGNER & KARSKI,**

111 Montgomery street.

### PHILADELPHIA EXHIBITORS ORGANIZE.

Philadelphia, March 7, 1908.

Editor Moving Picture World:

Dear Sir:—Enclosed please find a copy of letter that I have just sent out to the exhibitors of Philadelphia. I think that the same thing should be done in every town and city in the country. The business has come to stay, and though the beginning is small, in some few years we will look up to the organized exhibitors as a power and influence for the good and welfare of us all. There are many things that the organization can do to protect the public that could not be done by any amount of law.

Yours respectfully,

**WILLIAM M. HAMILTON,**

2836 Richmond street.

Philadelphia, March 3, 1908.

Dear Sir and Brother Exhibitor: In view of the fact that we are beset by not a few obstacles in the following out of our chosen avocation, I think the time opportune for us to unite and devise ways and means to straighten out some of the things that beset us.

So far we have not counted with councils, so to what would be beneficial to all concerned with regard to the licensing of moving picture parlors, although I think they would be glad to hear from us in that connection.

Then, there are other things that could be considered for our mutual welfare, such as the recent advancement in the rates of the film combine. The exhibitors of other cities have presented a solid front to cope with the different problems as they present themselves, and there is no reason why we should not do the same.

We therefore call a preliminary meeting for next Sunday afternoon, March 8, 1908, at 2:30 o'clock, at the Port Richmond Casino, 2836 Richmond street, in order to organize and also to draw up a petition to send a committee to councils in reference to the said license.

**WILLIAM M. HAMILTON,**

### MASSACHUSETTS OPERATOR'S UNION.

Editor Moving Picture World:

Dear Sir:—One year ago last December forty operators gathered together and formed what is known as the Moving Picture Operators' Association, to protect themselves and their mutual interests. Three months later a charter was granted by the American Federation of Labor to the association, and which was known as the Moving Picture Operators' Union, No. 12377, A. F. of L. A fine start was begun and everything went smooth till we sought seats in the Central Labor Body of this city, when we were met with a strong protest from the Local No. 11 of the International Alliance of Theatrical Stage Employees, which protest was carried through to the highest power by various committees which at length decided that we were part and parcel of the I. A. T. S. E. and so declared. After our fight and trouble all the Summer and Fall to get recognition from the A. F. of L. and its various branches, we applied for and obtained on Sunday, January 19, 1908, a charter from the national body of I. A. T. S. E. granting us a standing in the union world recognized as the Moving Picture and Projecting Machine Operators' Protective Union of Boston, Local No. 4. Officers were elected and installed and forty members were carried into the new organization in good standing by the organizer, Mr. Barry, and we are on our way for a new and clean start. One of our strong points in this State is the State license, without which an operator can not work in the State. And



to cover and assist the trade we appointed an examination board to examine all candidates for membership in the union, said committee consisting of two electricians and one machinist, who have a very strict examination in preparation. Our co-operation with the Local No. 11, of the I. A. T. S. E. is of the best, and the outlook from the trade is of the finest. We do, without any doubt, receive the highest salary in this State that is paid in any part of the country, and we shall do all in our power to keep it at the high-water mark by good work, by good men thoroughly competent to handle any and all work imposed or entrusted to our care.

The business in this State is of the finest, and we intend it shall remain so.

We should like to hear from any of the other organizations in the United States or Canada in regard to mutual agreements and in the interest of the trade unions.

Yours faithfully,

GEORGE S. GROW, Sec'y.  
3 Tremont Row, Boston.

## SOMETHING NEW SOMETHING ORIGINAL BRADY SIGN EXCHANGE

9 WEST 14th STREET, N. Y., near Fifth Ave.

Are now ready to furnish all Moving Picture Theatres with

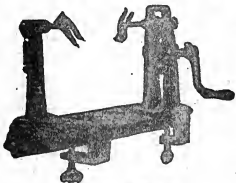
28 Oil-cloth Signs, size - 24 x 28 in.

7 Oil-cloth Streamers, size - 2 ft. x 12 ft.

All for \$1.00 per week

Clean, descriptive and attractive. Call and investigate.

## LANG'S PATENT FILM REWINDER



Price, \$5.00

GUARANTEED Send for Circular

C. J. Lang Mfg. Co.  
OLEAN, N. Y.

## For Illustrated Songs LANTERN SLIDES

Lecture Sets, Announcements for Moving Pictures and Slides made to order for every purpose. We make lecture sets with the description neatly printed on the slide, especially adapted for Moving Picture Theatres, etc.

We Have Rooms on Broadway in Texas.  
GEO. J. GOLDTHORPE & CO., 244 W. 14th ST., NEW YORK

## NEW "SENSATION" Song Slides

Recognized as the highest standard of excellence.

Latest Illustrations, \$5.00 per Set  
(Each set includes title and novelty change slides)

Slides of our manufacture show greatest depth, brilliancy and stereoscopic effect when projected, and surpass all others in effectiveness

WRITE FOR LATEST LISTS

THE VAN ALLIN COMPANY

1343 Broadway - - - New York



## Opera and Folding Chairs

Our seats are used in hundreds of Moving Picture Theatres throughout the country. Send for catalogue and prices. PROMPT SHIPMENTS.

READSBORO CHAIR MFG. CO.  
READSBORO, VT.



## "ARCO"

HIGH GRADE  
IMPORTED GERMAN CARBONS

The New Carbon for Moving Picture Machines  
QUALITY UNEXCELLED

L. E. FRORUP & CO.

SOLE IMPORTERS

235 Greenwich Street, NEW YORK  
Enterprise Optical Mfg. Co., Chicago, Ills.

## The Moving Picture World LEADS THE WAY

FIRST—With information of vital importance.

FIRST—With news of the trade.

FIRST—As a valuable aid to readers.

We are not manufacturers, nor are we subsidized by any one in the trade. We live by merit alone

GET KNOWLEDGE FIRST-HAND  
by sending

\$2.00 for a YEAR'S SUBSCRIPTION

to P. O. Box 450, New York

## Latest Films of all Makers.

## ST. LOUIS OPERATORS' UNION.

1404 1/2 Market Street,  
St. Louis, Mo., March 3, 1908.

Editor Moving Picture World:

Dear Sir:—I would like to correct some errors in the notice in your issue of February 29, with reference to the St. Louis Operators' Union. We effected a temporary organization on January 29 with eight members. Our membership is now thirty-five. Temporary officers are: C. L. Cline, president; E. A. Becker, vice-president; Frank P. Bieri, recording secretary; Stanley Port, financial secretary; W. Wyatt, treasurer; Wm. Headen, warden, and Geo. Rafferty, conductor. The union has adopted no scale of wages as yet, as we are in no position to demand anything and will not be until we receive our charter, which it is understood will be granted as a provisional charter under the jurisdiction of the Theatrical Brotherhood Union. At first any applicant claiming to be an operator was admitted to probationary membership, with the understanding that should he be unable to pass an examination, when one was provided, he must withdraw. The examination will be inaugurated at our next meeting, and hereafter all applicants will have to qualify before being admitted, and all present members must also ride the goat. The examination is in the hands of three of the oldest operators here. The St. Louis union meets every Tuesday, at 10 A. M., at 1404 1/2 Market Street. I am under the impression that the moving picture operators are entitled to a charter direct from the American Federation of Labor as a national union, if the proper action is taken; but in order to secure a charter for any national organization, seven locals must sign an application. The St. Louis local will head the list, now who will follow? Let us get together and do something. There are thousands of operators now, where a few years ago there were a few hundred. Therefore, why should we be compelled to submit to the jurisdiction of some other trade? I would be pleased to hear from the secretaries of other locals, and have them sound the membership of their union on this question.

FRANK P. BIERI.

Secretary, St. Louis Moving Picture Operators' Union.

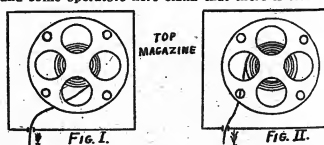
## WHICH IS THE BEST?

Boston, Mass., March 3, 1908.

Editor Moving Picture World:

Dear Sir:—Just a few lines in regard to different methods of handling films in different parts of the country. I have noticed in several of the film renting firms here a custom that it seems no one can account for, and that is the method of putting films on the reel.

In New York, and in fact every other place I have been, with the exception of Boston, I have always seen film rolled emulsion side out. Here in Boston they roll it celluloid side out, and some operators here claim that there is less tension



on the film if it feeds from the reel like Fig. 1 than when there is a direct pull on it as per Fig. 2, but I cannot see any difference in regard to the tension. I really think it is simply a custom and has no real effect on the film. I may be wrong. I am always ready and willing to learn, but as yet I have not had a satisfactory explanation from any operator in regard to the advantage of either system.

W. GUNBY SMITH.

## THIS IS WHAT THEY ALL SAY.

Salt Lake City, Feb. 29, 1908.

Editors Moving Picture World:

Gentlemen:—Enclosed draft for \$2. Send us a copy of your paper for one year, commencing with next issue. We have been pretty well content with the trade paper we were getting until we were given a copy of your paper, and it was easy to see that yours is the paper we need.

Yours truly,

TRENT & WILSON,

Proprietors, Isis Theater.

## BIOGRAPH.

Her First Adventure.....509 ft.  
The Boy Detective.....500 ft.  
The Boy Detective.....500 ft.  
The Yellow Peril.....508 ft.  
The Princess in the Yase.....508 ft.  
Bobby's Kodak.....516 ft.  
Loud, Please.....510 ft.  
Classmates.....500 ft.

## EDISON.

Nellie, the Pretty Typewriter.....509 ft.  
The Marines.....500 ft.  
Cupid's Pranks.....503 ft.  
A Sculptor's Welsh Harbort.....500 ft.  
A Dream.....500 ft.  
A Yankee or Warsawman.....500 ft.  
A Fight for Love.....505 ft.  
Firearm Reminiscences.....505 ft.

## ESSANAY.

All Is Fair in Love and War.....700 ft.  
The Hoosier Fighter.....500 ft.  
Babes Will Play.....520 ft.  
A Novice on Skis.....400 ft.  
A Home at Last.....550 ft.

## KALEM COMPANY (INC.).

'Way Down East.....1000 ft.  
Henry Hudson.....770 ft.  
The Stowaway.....700 ft.  
College Days.....530 ft.  
The Banana Man.....200 ft.  
Under the Star Spangled Banner.....610 ft.  
Evangeline.....705 ft.

## GOODFELLOW.

Outwitted.....525 ft.  
Leboet Racing on Lake St. Clair.....265 ft.  
Outside Inn.....455 ft.  
Equipment of Laborator.....280 ft.  
Cold Storage Love.....280 ft.  
Hires of a Pain Fed.....230 ft.  
Poor Little Match Girl.....230 ft.  
Michigan vs. Penn. Football Game.....507 ft.  
Rag Picker's Christmas.....620 ft.  
Coke Industry.....357 ft.

## KLIRINE OPTICA CO.

Electric Sword.....244 ft.  
Student Officer's Fall.....274 ft.  
Student's Joke the Porter.....227 ft.

## MELIES.

The Genii of Fire.....310 ft.  
The Good Luck of a Souse.....445 ft.  
The King and the Jester.....150 ft.  
In the Bogie Man's Cave.....150 ft.  
The Knight of Black Art.....371 ft.  
An Angelic Seaman.....45 ft.  
Bakers in Trouble.....365 ft.  
Delirium in a Studio.....302 ft.

## PATHE FRERES.

A Briton's Promise.....885 ft.  
Suspicious Husband.....280 ft.  
The Baby Show.....410 ft.  
My Watch is Stolen.....410 ft.  
Angel of the Village.....410 ft.  
Rilly is on Fire.....278 ft.  
Tonia's Dream.....420 ft.  
Jollygoods Go Tandem.....328 ft.  
Lost a Pretty Dog.....328 ft.  
In a Different Position.....328 ft.  
The Frog.....190 ft.  
A Rape Under Louis XVI.....460 ft.  
A Workman's Honor.....688 ft.

The Mattress.....475 ft.  
A Statue on a Horse.....475 ft.  
A New Way of Traveling.....560 ft.  
Betrayed by One's Feet.....262 ft.  
The Priest, the Fool and the Devil.....410 ft.  
Only Thoughtlessmen.....262 ft.  
Northern Vendors.....406 ft.  
That Mother-in-Law is a Bone.....511 ft.  
The Explosive Cart.....377 ft.  
A Bewitching Woman.....400 ft.  
Pierrot's Jealousy.....492 ft.  
Unlucky Old Fritz.....459 ft.  
The Legend of the Flying Dutchman.....410 ft.  
It Is Not the Cow that Makes the Lurching Horse.....511 ft.  
The Launching of the Regatta.....562 ft.  
Regatta in London.....475 ft.  
Up-to-date Removal.....344 ft.  
Jerusalem.....442 ft.  
What a Razor Can Do.....426 ft.  
Custom Officers Mystified.....311 ft.  
Troubles of a Grass Widower.....619 ft.  
Playing at Chess.....464 ft.  
The Little Cripple.....388 ft.  
Cruel Joke.....608 ft.

## LUBIN.

New Way to Pay Debts.....275 ft.  
See the Point?.....220 ft.  
And a Little Child Shall Lead Them.....550 ft.  
Where's that Quarter?.....560 ft.  
The Count of No Account.....545 ft.  
The Ringmaster's Wife.....585 ft.

## ELLIC.

Shamus O'Brien's Trams.....800 ft.  
The French Spy.....920 ft.  
The Mad Musician.....490 ft.  
The Squawman's Daughter.....590 ft.  
Dr. Jekyll and Mr. Hyde.....1035 ft.  
The Doctor's Proposal.....775 ft.  
Just His Luck.....780 ft.  
Monte Cristo.....1000 ft.  
The Mad Musician.....490 ft.  
The Tramp Hypnotist.....880 ft.  
Irish Blacksmith.....640 ft.  
The Newbyrd's First Meal.....280 ft.  
The Financial Scare.....435 ft.  
The Four-Post Bed.....610 ft.  
The Two Orphans.....1035 ft.

## SOCIETY ITALIAN CINES.

Remorse.....565 ft.  
Our New Grand Boy.....357 ft.  
Bobby's Birthday.....804 ft.  
The Squawman's Daughter.....590 ft.  
The Story of an Egg.....163 ft.  
A Country Drama.....508 ft.  
Woman's Arms.....158 ft.  
Lover and Bicycle.....189 ft.

## VITAGRAPH.

At the State Door.....825 ft.  
For He's a Jolly Good Fellow.....375 ft.  
A Child's Prayer.....290 ft.  
The Story of Treasure Island.....555 ft.  
Home to Let.....458 ft.  
The Farmer's Daughter.....550 ft.  
Mending the Machine.....300 ft.  
The Deceiver.....285 ft.  
The Last Cartridge.....600 ft.  
The Curate's Courtship.....140 ft.  
The White Snake.....200 ft.  
The Fly and the Bald Head.....200 ft.  
The Tricky Twins.....285 ft.  
The Bearer Got the Haddock.....510 ft.  
Jealous Husband.....225 ft.  
Painful Extraction.....225 ft.  
His Sweetheart When a Boy.....545 ft.

## FOR SALE

## MOVING PICTURE THEATRE

WITH

## VAUDEVILLE

We have 3 Theatres that MUST be SOLD at ONCE For CASH

No. 1, in town 7,000 population, capacity 230, stage and scenery, now running at roc.

No. 2, in town 30,000 population, capacity 260, stage and scenery, now running at roc.

No. 3, in town 70,000 population, capacity 285, stage and scenery, now running at roc.

ANSWER QUICK, if interested address,

M. T. C., care of this paper

# *The Consolidated Film Co. of New York*

## ON THE MOMENT

Film to Meet Your Requirements at Prices in Keeping With Your Necessities

WIRE, WRITE OR TELEPHONE

**94 State Street, Rochester, N. Y.**

143 East 23d Street, New York City - 913 Market Street Philadelphia, Pa.

# FILM SERVICE

*By a Concern Versed  
in the Picture Trade  
Requirements.*

*Prices and Quality  
Deserving Your  
Inquiry.*

**W. E. Greene**

**228 TREMONT ST.**

**Boston, - - Mass.**

**Positions Wanted**—Two expert licensed operators on M. P. machine and dissolving stereopticon desire positions in the West. First class men in every respect. Own M. P. machine. Experienced on Edison, Power's, Lubin and American Projectograph. Address H. L. SCOTT, care Moving Picture World.

## The Chicago Transparency Co.

Manufacturers of  
66 DEARBORN STREET CHICAGO, ILL.  
Frederick T. McLeod, Manager

## EXPERT ELECTRICIAN LICENSED OPERATOR

At present employed in New York City, desires to make a change. Will work in either or both capacities

Address

P. A., care of Moving Picture World,  
P. O. Box 450, New York City

**Kinetoscopes, Films,  
Lanterns, Accessories,  
Edison Supplies.**

## CHAS. M. STEBBINS

1028 Main St., - Kansas City

## FILM RENTAL \$15 PER WEEK.

We will rent you two 10-inch reels of picture service, including three changes during the week, and good films at that. NO REPEATERS. We will lose the time for transportation and you to pay express charges both ways. This offer stands good within 100 miles of New York City. All that is required is a cash deposit of \$25.00 which will be returned.

We also rent complete slides and descriptive service sets for lecturing purposes at \$1.00 per set weekly.

LEWIS HETZ,

302 East 23rd Street, New York City.

## \$10.00 A DAY

Rents Pathe's complete hand colored

## Passion Play

(Brand New)

Address: CEIGER, 37 Shaw Avenue,  
Union Course, L. I., N. Y.

## Lessons "How to Become a Successful Moving Picture Operator"

By MAXWELL H. HITE  
PRICE, \$1.00

May be obtained from MOVING PICTURE WORLD  
P. O. Box 450, New York

## GAS Oxygen and Hydrogen in Cylinders.

Little Penell, Condensers, Etc.  
Prompt Service, Reasonable Rates  
ALBANY CALCIUM LIGHT CO.  
26 William St., Albany, N. Y.

TO DEALERS ONLY

## Condensing Lenses, Objectives, &c., &c.

KAHN & CO.

194 Broadway, - New York

## Film Review.

With *The Boy Detective* the Biograph starts a series of film stories which will be presented periodically, recounting the experiences of Swipesy, the newsboy, whose astute sagacity wins for him fame as a juvenile Sherlock Holmes. The first of the series, issued this week, is "The Abductors Foiled," and tells of the thwarting of a plan to kidnap the daughter of a wealthy broker by a couple of unscrupulous scoundrels. The scheme is well planned, and would have been successfully carried out, but for the ubiquitous Swipesy.

Swipesy and his chum, Swiftly, the messenger boy, are indulging in a game of "craps." Luck is with Swipesy, who not only wins his chum's money but a dangerous looking revolver as well. While they are engaged in this Ethiopian pastime, the young lady approaches and enters a store. The two villains are following and await her coming out of the store, following her to her home. Swipesy is "hep" at once, and shadows them. They enter a saloon and immediately the messenger boy called As. He comes out of the saloon he is accosted by Swipesy, who persuades him to let him see the mendacious message. "Hully gee! just as I thought," says Swipesy, for the message read: "Mary—Badly injured in auto accident. Come to hospital at once. Am sending a carriage for you. Ruth"; and he hot-foots it to the house of the young lady to warn her of the danger. You may see that the girl was greatly alarmed, but Swipesy says, "Never fear, little one, we'll twist dem blokes' necks or I'll never sell another extra." He then tells the girl to telephone the police, while he takes a dress and hat of hers, gets the carriage and is driven off. The carriage is stopped on a lonely road by the would-be abductors, when the masquerading Swipesy leaps out and holds the infamous wretches at bay until the arrival of the police, with his newly acquired revolver, which proves to be a cigarette case in the shape of a gun. Snapping it open, he hands around cigarettes to the amusement of the police and the chagrin of the ruffians.

Her First Adventure.—What a fascinating influence the street pian has over children; what adroit magnetism its melodies have for their ebullient spirits. Pass along our city's thoroughfares any day and you will hear the strains of the organ. There, at the curb, stands the swarthy visaged stoical Italian, as unemotional as a marble statue, grinding out in monotonous tempo the latest coon song, ballad or farce comedy, his broadly contrasted with the sunny little faces of the youngsters on the sidewalk, industriously piroouetting to the discordant strains. Such is the scene we show at the opening of this Biograph film. One little girl, more susceptible than the others, becomes so absolutely obsessed with the alluring charms of the music, that she follows it circumambulatorily from stand to stand, until finally she is unable to retrace her steps. The organ grinder, in his bizzaz attire, pretends to show her the way, but in reality lead her further off.

At the home of the little one her absence is soon discovered, and agonizing anguish claws the heartstrings of Ma and Pa. Happy thought! Rover, the baby's friend and guardian, is put on the scent. On and

on he goes, leaving the pursuing party through streets and fields, until he finally surprises the fugitives in a lonely wood, where they have halted for refreshments. The miscreant mendicants are seized by the police and the child is restored to the arms of the now felicitous parents, while Rover, after a particularly beautiful egotism. The film is extremely beautiful in incident and photography.

Pathe's productions are:

**Suspicious Husband.**—Afraid to trust his wife while he is gone, a suspicious husband hires a moving picture photographer, who, after a brief acquaintance, to track his loved in his absence. He goes to the studio of Pathe Freres, and when he emerges a camera man is with him. His wife takes him to the station. From this point she proceeds to a restaurant, where she dines with some friends. But what is her surprise to see the camera directly in front of her, the operator turning the crank frantically. All the guests unite in protest and the man with the machine is thrown out bodily; but he sticks to his task and next follows the lady to the seashore, where he dogs her footsteps and waits for her to come out of the bathing house. He photographs her as she goes to the beach in bathing costume, and sets his camera up when she is in the water. But a frolicsome bather is his undoing, and he is thrown into the waves. It seems that during these photographic processes he is becoming somewhat infatuated with the pretty woman and he now follows her home. He is nervy enough to go into the house, but here he forgets all about his task, attempting to make love to her. At this juncture the husband enters and the photographer's fate is a rapid trip through the doorway with the aid of vigorous kicks from the husband.

A Bride's Promise.—The Briton meets his sweetheart and they take a walk over the hills, in the course of which they both make their vows. The simple lover then goes to tell his mother, and she encouragingly takes the couple to the girl's father to ask his consent. But the old man has his mind set on another suitor, and he promptly dismisses the petitioner, sending his daughter into the house with a threat. In the next scene the young lover receives notice from the government that he must immediately go out on a cruise; of course, he goes to his sweetheart with the news, and together they stroll to a large, white crucifix, and before the sacred symbol she vows to wait for him. Then she takes him to the ship and he is soon out on the waves.

The next view is supposed to take place some years later. The old father of the girl is telling her that she must marry a certain man, and notwithstanding her protest she must bow to the Briton's will. The wedding takes place. Now, it happens that on this day the sailor sweetheart returns, and as he steps off the vessel a man tells him of the wedding. Mortified, he hurries into the town, and as he steps near a turn in the road he spies the bridal procession coming toward him, fleeing from the church. As soon as the bride sees him she runs forward, but her father averts a scandalous scene and the lover is left there. He goes straight to the crucifix and falls before it.

Meanwhile the couple and the guests proceed to make merry; but the bride is

on the alert, and 'mid the confusion of the dance manages to slip away. On she runs until she reaches the crucifix, where she lays her hand upon the solitary figure before it. He recognizes her with a start, but she tells him that she is still his, and in her bridal gown she goes with him to the seashore. The lovers climb a steep cliff, and, standing on the brink, they clasp each other in one long embrace, then throw themselves off the rocks into the tumultuous sea below.

**Toula's Dream.**—Toula is an African, ebony-hued cook, who falls asleep in the kitchen and has a weird dream. She finds herself at the table, cutting a turban into slices. When she throws them into a pan an ugly, grinning head comes up; horrified, she tries the other vegetables, but with each there is a different kind of horror. Fuzzled, she looks about for some cause, but she sees only how all the furniture and utensils take life and begin to hop and prance about her. In a frenzy she tries to quiet the commotion but cannot. Suddenly above the stove she sees a gigantic tomato, against which a ladder is leaning on each side; by this means two white-capped chefs climb to the top, and with a long lumber saw set about the task of cutting the huge tomato. Now she goes to the oven, and on opening it sees a beautiful tableau of girls. Again and again she repeats the operation, and each time there is a different view—acrobats, ballet, tableaux and floral sets. Suddenly the furniture begins to hop about again, and the cook falls exhausted into a chair. Her mistress now returns and awakens her; the wench comes to with a start and is immediately terrified. The mystified man goes to the oven, only to find everything burned to a crisp.

**Mr. and Mrs. Jollygood Go Tandeming.**—The couple with the hilarious name decide, after having dined, to go out on their tandem bicycle. They start well, but in speeding over a bridge they upset two pedestrians, who make a high dive into the water. From this point they enter into a ride of destruction and catastrophe, upsetting first a masher of whom a damsel is trying to rid herself; they next ride into an old invalid who is being wheeled about in a chair, and the old gent, gaining his feet, runs after them; policemen are not invulnerable to this bicycle attack, and they next upset car vendors and an errand boy. They finally come to a sad ending, however, by riding off an embankment into a stream, from which they are fished out. A view an hour later shows them well bandaged and bruised, standing aghast at a bill for damages rendered by their victims.

**Lost, A Pretty Dog.**—An elderly lady and her daughter purchase a beautiful dog, but the master of the house does not take kindly to the canine and resolves to get rid of it. He hires a tramp to steal the dog, and when the ladies are looking at the museum in a shop window the man cuts the leash and makes off with the pet. On discovering the loss the women faint, and when they reach home hubby feigns great sorrow. The next day their advertisement appears in the newspapers, however, and one of those to read the notice is the man who had been paid to steal it. Seeing a chance to make some more money, he goes to the house, and the lady ladies cheerfully pay him the reward and reclaim their pet.

The husband, entering the room, is dumbfounded when he sees the animal, but he dare not show his anger, so pretends to be overjoyed. At the same time he watches the man who had played him double-cross, and when that individual departs he follows him and gives him a severe thrashing. Then, as if to satisfy with a vengeance, he lets an army of reward seekers into the room, and the women faint again at the sight of scores of yelping mongrels of all shapes and sizes.

**In a Difficult Position.**—It is just a few moments before the ball, and the beau, by his strenuousness in dressing, has torn a huge rent in the seat of his only pair of trousers. Hastily seizing a needle and thread, he tries to sew them while on his person, and just manages to get a few stitches in; thus depending only on his own ingenuity, he decides to go to the function. He does well by summoning a cab. He reaches his destination all right, and is next seen in the reception room, where he uses a cushion to shield the faulty spot, bowing to right and left, but holding fast to the cushion. Going to the buffet with a lady, he keeps a chair close to the rent, and when an obliging waiter takes this from him he frantically grabs a platter and manages to cover up. But in the ballroom he dances with a handkerchief trailing gracefully behind him; finding this protection meager, however, he appropriates his partner's fan for the purpose. His downfall comes only when the lady asks him to tie her shoe lace. He is stunned by the request, but pulls himself together and makes a daring attempt to oblige one-handed; but this feat being impossible he gives up, and the guests discover the tear. The beau sits on the floor in despair, but too late, for there already gathered round him, and 'mid much laughter and ridicule he succeeds in dashing out of the room without turning his back toward the company.

**The Frog.**—From the rocky center of a fountain a fairy emerges, and with a wave of her wand she causes to appear a huge, green bullfrog, which begins to hop around the fountain. Suddenly the rocks disappear and the scene is enveloped in showers of multi-colored fire; when the rocks again appear there is a tableau of posing girls revolving round it. Several changes of pose and costume now take place, embracing the artistic employment of white horses and large male figures, and one change reveals only a gigantic green frog. The film closes with the appearance of the fairy once more.

**The Baby Show.**—Having much pride in the beauty of her little charge, a fussy governess enters her mistress' baby to compete in a baby show. But the baby's elder sister, being whipped by the governess, resolves to even matters. And when the fond nurse-girl lays the infant in the basket and leaves the scene for a moment the little girl takes the baby out and puts a dog in instead. The scene of the competition is now shown, the infant baby being seated on cushions on a stand. The lady judges crowd around

## It is to YOUR advantage to give the Novelty Song Slide Service

a Week's Trial.  
You will then convince yourself of the superiority of our service.  
EVERY SLIDE IN PERFECT CONDITION  
LARGE STOCK. ALL NEW SETS  
RATES LOWER THAN OTHERS CHARGE  
MUSIC FREE

**NOVELTY**

SLIDE EXCHANGE,  
871 Third Ave., New York City  
Dept. M.

## OELSCHLAGER BROS.

110 East 23d Street, New York

Importers of OPTICAL GOODS

Condensing Lenses  
Objectives for Projection  
Lanterns

Tubes & Jackets for Moving Picture Machines.

Supplied to the Trade Only. Write for prices

IN ROLLS  
Correctly Numbered  
**TICKETS**  
BEST PRICES  
STANDARD TICKET CO.  
121 Pearl St., New York City

## \*\*\*\*\* WANTED

## Operators Operators

IN  
UNITED STATES & CANADA

To send in your name and address on a postal and you will receive something that is **FREE** to you. Cost you nothing.

Write Now.

AMUSEMENT SUPPLY HOUSE  
Offices, 110 Franklin St., Buffalo, N. Y.

\*\*\*\*\*



KEITH, PROCTOR & POLI  
Are using these chairs in their best theatres.

AUTOMATIC FOLDING and REVOLVING  
**OPERA CHAIRS**  
Nothing Better for Nickel  
Theatres and General Seating  
**THE HANDESTY MFG. CO.**  
Canal Dover, Ohio

POWERS' CAMERAGRAPH  
with all flexible attachments  
continuously on hand.

**FILMS TO RENT**

All latest subjects always on hand. Operators and machines, and films furnished for Seminars and all other occasions. Send for lists and prices.

**F. J. HOWARD, 564 Washington Street, Boston, Mass.**

ESTABLISHED 1874

EDISON EXHIBITION  
MODEL with  
Improved mechanism.

(Opposite Adams House)

each child admiringly, but the governess waits confidently near her charge. When the committee reaches that stand they lift the cover of the basket, only to be confronted by a docile, innocent-looking canine. The bashful animal promptly jumps off and runs home. The mortified governess quickly follows it, and arriving there does not even have the satisfaction of avenging herself on the little girl, for the father interferes at the psychological moment.

**My Watch Is Slow.**—A young clerk buys a new watch which happens to be a bad timekeeper. In blissful ignorance of this fact, he carries it off and it begins to make trouble for him. He departs for his desk at the office in ample time, according to the watch, but when he arrives there he finds himself several hours late, and his only plea being a new watch, the employer decides that something is wrong. He is next seen as he keeps an appointment with his sweetheart, taking his deficient time piece as a guide. When he reaches the rendezvous he waits patiently but the lady does not appear. When he makes inquiry, however, a waiter hands him a note from her, in which she states that she waited for him for an hour after he was due, and being fully convinced that he is not sincere, earnest, etc., does never again want to hear from him. The poor fellow almost collapses when he compares his time piece with another; but his troubles are not over, for on reaching home he finds a letter from his employer telling him that his presence need no more cast its brilliancy over the establishment.

**Angel of the Village.**—The angel in this film is a little girl who is struggling hard to keep alive her old mother, who is lying ill on a pile of rags. She tries in various piteous ways to scrape together enough to keep her mother alive, and one scene shows her on the steps of the church, where are also gathered a number of beggars of various descriptions. As the people leave the church they pass through and give their mite as they will; in this way the girl receives a few coins and with this she purchases some refreshment for her mother. With skipping, joyful steps the little angel goes back to the hotel and bends over the form. But as she reaches down her mother suddenly falls back, and in another moment is dead. The child, dazed and taken completely by terrible surprise, quakes for a few seconds in her disordered mind, appears to her, only to fade away again. She wades into a stream, and here, as before, the beggars appear and she gives them charity. The little girl skips on through field and wood, but once, as she stops, a vision of her mother with outstretched arms, and she falls dead in the roadway.

**Billy Is On Fire.**—A wicked kid fastens a harmless torch into the seat of his trousers, and by letting the smoke in through doorways causes much alarm and confusion. First throwing peaceful citizens into panic, he makes bolder by going into the police station, where the trick is discovered, and the big policeman goes after him. But Billy manages to keep within trouble making distance, and people who turn out with brooms and

other articles are just in time to inflict them on the officer. A number of citizens finally organize a bucket brigade and wait against the inner side of a fence. The boy is on, and only goes near it, but the policeman does not see the strategy and goes right through the gate, where a dozen buckets are emptied over him.

Kleine Optical Co. issue this week:

**Electric Sword (Rossi).**—An excellent comedy of good photographic merit. The series opens with the scene in a cafe. Several gentlemen are seated at a table when an elderly man afflicted with arched limbs enters and accidentally steps on the toes of one of the gentlemen at the table, much to the latter's consternation. An apology is made but reluctantly accepted, as when the offending gentleman turns about and with the umbrella under his arm, knocks off the hat of the victim of his former carelessness the ire of the latter is roused to such an extent that only the intervention of a circus avoids an immediate conflict. However, cards are exchanged, and the matter is to be adjudicated on the field of honor. Returning to his home, the offending gentleman reads the card of his antagonist and consternation seizes his heart as he perceives that he is to battle with a fencing master. His quick wit does not fail him and he goes out to the shop of an electrician where he purchases a strong battery, which upon returning home, he places on his back and attaches the electrodes to his hand. Arriving at the appointed place, the adversaries are prepared for the encounter and are provided with a special apparatus. The clash of arms the master of the art of fencing is violently precipitated to the ground. Several similar encounters are experienced so that the over-confident master of the art is so charged with electricity that his limbs fairly quake and the other indulges in considerable amusement. The battle is called off, much to the delight of all concerned.

**Custom Officer's Pull (Ambrosi).**—A most amusing comedy demonstrating the utility of a large horseshoe magnet to frustrate a carefully laid plan to circumvent the payment of duty.

Two vagabond smugglers are endeavoring to solve the problem of evading payment of duty. During their deliberations, which are made as they saunter down the street, they come upon a bicycle in front of a barber shop. They determine to press the iron steed into service, and one of them mounts and rides away on the wheel while the other unostentatiously harrasses the owner of the wheel to delay payment. After making successful escape, the two conspirators meet and lay their final plan to accomplish the ultimate result of smuggling goods across the boundary. The goods are secured and saddled over the shoulder of one of the men, while the other provides himself with a bag of feathers. The latter proceeds to the boundary and engages the official in an altercation when he bursts the bag of feathers over the head of the unsuspecting officers and runs in the opposite direction. During this time the other rides over the boundary at a terrific speed. Left alone the officer soon rallies and this quick-witted smuggler rushes into the guard-house and brings forth a huge horseshoe magnet, which he points in the direction taken by the

cyclist. The desired result is accomplished, for directly we see the guilty man riding backward at full speed into the open arms of the law's representative.

Well rendered and well calculated to cause wholesome merriment.

**Student's Joke on the Porter (Urban).**—An excellent comedy well rendered and certain to excite great merriment. A number of impudent students are seen in their quarters when the porter enters and demands his rent. The inverted pockets of the students give him little satisfaction, and in a passion he leaves the place. Returning to his quarters he makes out a notice to quit when the students come in upon him, accept and tear up the notice. Indulging in other hilarities, the students are finally evicted by the aid of the porter's wife and broom. They next visit a circus and purloin a tame bear, with which they return to their quarters.

Answering violent summons at the door, the porter finds no one seeking admission. The bear is now set up against the portals, the bell started and when the porter appears with a broom with which he beats the bear before he really realizes what he is doing, he takes a violent fright and starts off down the street. The students now again appear and start the bear in pursuit.

Coming upon two officers, the porter tells him that he has no bear as he is upon them and they seek refuge; at the same time the ringmaster of the circus, directed by the students, comes up in search of his property and the accusing finger of the students at once causes the arrest of the affrighted porter.

**The French Spy.**—Under this title Selig Polyscope Co. has just produced an irresistibly fascinating story; one that surpasses their "Monte Cristo," which, in considering the latter's popularity, is saying a good deal for "The French Spy."

**Scene I. Treachery and Oath of Vengeance.**—The initial scene pictures the French General DeMerici with his wife and two children, a grown daughter and little boy, in a handsomely set drawing room of their home in Turkey. The general is very impatient. Presently he receives a package of documents delivered by a private (who one year later is Colonel Bernelle and at all times the sweetheart of Mathilde, the General's daughter). The General turns to his wife and reads the papers just received. At this point Mohammed, a ferocious Turk, stealthily appears at door accompanied by four Moors armed with cut-throats. The General and Mohammed demands the documents. The General resents. Mohammed makes a movement to seize them. The General grapples with him in a fierce struggle, terminating in his death. Wife and child attempt to escape, but are seized by Moors and choked to death. Mohammed secures the papers, orders the Moors to leave him, and with malignant triumph lingers to gloat over his despicable deeds with brahmin of his dagger and the documents. He soon departs and Mathilde, the General's daughter, unsuspectingly returns. When she discovers the horrible tragedy, so abruptly commenced, the shock is very great, and she is stricken dumb, but kneels and vows to Heaven to avenge the murder of her family.

Scene 2. Capture and Escape of Mohammed. Mathilde plays the Spy. French army captain; pickets on duty, relief gund going on, etc. Colonel Bernelle sends for Sergeant Dubourg and questions him. He points to the Cross of the Legion of Honor which Dubourg wears; given him by the Emperor Napoleon. Sergeant kneels and kisses the cross of honor and soldiers doff their hats in respect. Sentry halts a stranger who, when allowed to enter camp, proves to be Mathilde, the murdered General's daughter, dressed as a French lancer. She recognizes Bernelle and starts with surprise but recovers and salutes. When questioned, she indicates that she is dumb, but writes a note saying she would give her life for France. She impersonates a man in this undertaking. Secretly Dubourg lets her know he recognizes her. Private enters with exciting news. Bernelle gives orders and soldiers bring Mohammed, a captive. Mohammed struggles free and confronts his captors defiantly. When queried scorns the officers contemptuously and turns his back on them. When bodily forced to face his foemen he spits in Dubourg's face. Dubourg would slay him, but Bernelle restrains with a word of command. Bernelle turns to consult Dubourg. Mohammed slyly draws a pistol from the folds of his tunic and quickly aims it at Bernelle, but Mathilde has watched every move this scoundrel made and as the pistol explodes knocks the weapon from his hand with her sword and the bullet goes high. Soldiers seize Mohammed and drag him off. Bernelle thanks the girl for saving his life and her loyalty is thus established. The officers converse and the result is they send Mathilde off to the Palace of Achmet Bey, the enemy's ruler. She leaves on horseback as wild Arab boy. Mohammed runs through camp. He has escaped. Dubourg shoots and orders his men to pursue him firing, but he gets away after another exultant demonstration of his contempt for them.

Scene 3. Oriental Palace of Achmet Bey—Identifying A. B. seated on ottoman smoking hookah. Turkish soldiers, sword fighters, musicians, dancers, servants, etc. Mathilde arrives and causes much excitement, dances wild sort of Arabian dance, entreats A. B.'s protection and conveys she is dumb, insane and sees visions and gifted with prophecy; all of which pleases A. B. This picture shows how Mathilde obtains a variable order of rank written by A. B. and gives to a soldier. He drops it from his gash, Mathilde hurriedly picks it up and quickly substitutes same with another paper before the soldier could turn around; also the capture of Bernelle, whose life is again saved by the girl's thought of his unrecognized sweetheart.

Scene 4. The Spy Captured. Her Sex Discovered.—Dubourg is captured and imprisoned with Bernelle. Mathilde steals over the prison walls to see them and later sends alarm to the French camp by saturating a cloth with brandy, lighting same, tying it with a message to an arrow and firing it over the walls. Mohammed enters and attempts to shoot Bernelle through the prison bars. Mathilde, who has been in hiding, draws a sword and desperately attacks him. He demands likewise and both engage in the most realistic sword combat ever exhibited with a woman. Bernelle wounds the gigantic Mohammed, he is unable to attack and can barely defend,

but just as she has his guard beaten down sufficiently to run him through, the Moors come to his rescue. Mathilde is made captive, and in the scuffle her blouse is torn and reveals her sex. Bernelle and Dubourg have helplessly watched the brave girl through the prison bars and at this point Dubourg confirms Bernelle's suspicion that the suspected Arab boy is Mathilde, his sweetheart.

Scene 5 and 6. Snatched from the Jaws of Death.—Includes prison walls, beheading block, etc. Enter procession headed by Mohammed with soldiers guarding Col. Bernelle and Serg. Dubourg, who are sentenced to death. Mathilde is forced to be a witness. She steals Mohammed's pistol and secretly gives it to Dubourg. Bernelle is forced on the block and the executioner stands with uplifted sword waiting for the final words. Death warms the order is given, but a shot is fired with it and the giant executioner falls. Mohammed draws sword and rushes at Dubourg who fired the shot, and who fires again, killing this most death deserving villain. Turks are in consternation, and at this instant French soldiers arrive from the camp, scale the wall and fire on their enemy. Dubourg grabs the executioner's sword and rushes to the beheading block. A true battle ensues, and, with the dispersion of the Turks, many being killed and wounded. Bernelle, who now knows Mathilde, goes toward her. She rushes into his arms and there is great cheering of victors and restoration beneath the French flag.

At the Stage Door, a Vitaphon film. A Johnny is seated in a box watching the performance of a musical comedy. A pretty chorus girl attracts him, and after several attempts he succeeds in getting a smile. He glances over the balcony and finds her name and straightway plans to meet her. Leaving the theater, he visits a florist, purchases a beautiful bouquet, attaches his card, and, returning to the theater, gives the flowers to the door boy to deliver. The messenger takes the bouquet, puts out his hand for the tip, but as none is forthcoming, he resolves to get even with the dude. A horrible looking old scrub woman is the medium by which he expects to get revenge. He tears off the card bearing the name "Miss Violet Twinkletoes" and substitutes one reading "Miss Bridget O'Hooligan."

The stage door is the "Johnny" is impatiently waiting for his "adored." The girls come out one by one and pass by without noticing him. The door opens again, the stage hand's head protrudes; the dust and ash of the flowers were delivered. The boy answers "Yes," and grins, then beckons to some one inside. The old scrub woman comes out carrying the bouquet. At sight of her the "Johnny" almost collapses, but Miss O'Hooligan falls into his arms as the boy and actresses crowd around and laugh at his discomfort. The disappointed man breaks away and starts on a run, the scrub woman in pursuit. The closing scene shows the pretty chorus girl, then Bridget gazing sentimentally at the roses, weeping copiously and trying to drown her disappointment by frequent draughts from a "black bottle."

For He's a Jolly Good Fellow (Vitaphon)—This picture, true to life, shows the pretty interior of the home of a newly married couple. The wife, dressed

becomingly, is awaiting the homecoming of her "lord and master." The table is tastefully arranged, his slippers, smoking jacket, pipe and tobacco are conveniently placed; in fact, every little detail is remembered. In every move love and devotion are expressed.

In a swell case, a crowd of sporty chaps are seen drinking and smoking; the door opens and a handsome but dissipated looking young man (the husband of the girl) enters and joins the party. A few drinks at the bar and a poker game is suggested; the husband demurs, but finally yields, after dispatching a note to his wife, stating that "business" detains him. The note is delivered, and the deluded woman bursts into tears at the disappointment. The husband with his friends proceed to a "rambling house, where we see him drinking and playing furiously. One man, then another, leave the table, the husband remains and finally loses. His last dollar goes; a friend is appealed to and lends him money. This also disappears and the loser falls despondently across the table, while the victors gleefully gather in the money and departs with his friends. The young man finally awakens alone and "broke"; rushes madly home—it is long past midnight. Entering the dining room, everything is in a thoroughly arranged that the man bows his head in shame, mourns his face in his wife's lap. She awakens, forgives him, while he vows never again to be a "jolly good fellow."

A Child's Prayer, by the Vitaphon Co. of America. In a miserably furnished garret, room a poor woman lies sick abed. The children cluster around, clinging to her. One older than the rest takes some matches and goes out to sell them. On the street the child tries to dispose of her wares, but the people pass her by without notice. Completely discouraged, the little girl sinks exhausted on a doorstep. While offering up a prayer for assistance, the door opens and a rich lady and gentleman hear the piteous supplication. They listen, step back, look pityingly at the child, and as her prayer is finished she goes her way, the couple follow.

The child, unconscious of being trampled, returns home, kneels beside the bedside and sobs. The mother tries to comfort her child, when the door opens and the lady and her husband look inside and quickly depart. At a grocery store the provisions, and, with the clerk loaded down, start for the destitute home.

The mother and girl are trying to comfort one another and the benevolent people enter and spread the good things on the table. After leaving money for further needs, the benefactors kiss the little child and depart.

A beautifully pathetic child story.

Williams, Brown & Earle's productions:

The Curate's Curtnish, showing the trials and tribulations of the country curate in his efforts to get a wife.

For the Baby's Sake. A dramatic subject of great interest bringing out as it does the bravery of the wife of the seaman and showing the daring life savers, saving by means of the life preserver of a stranded vessel in a terrific storm.

The Inquisitive Fly and the Bald Head. One of those comedy subjects that are always in demand.

# THE BIOGRAPH ASSOCIATION OF LICENSEES

Operating under the BIOGRAPH PATENTS

Offer a complete and regular supply of films of domestic and foreign manufacture through the following well-known agencies:

KLEINE OPTICAL CO.	Chicago
ITALIAN "CINES"	New York
WILLIAMS, BROWN & EARLE	Philadelphia
AMERICAN MUTOSCOPE & BIOGRAPH CO.	New York
GREAT NORTHERN FILM COMPANY	New York

Controlling in addition to the films of the American Mutoscope and Biograph Company the entire output of—

Gaumont  
Urban-Eclipse  
Lux  
Raleigh & Robert  
Ambrosio

Rossi  
Aquila  
Theo. Pathe  
Warwick  
Hepworth Mfg. Co.

E. W. Paul  
Cricks & Sharp  
Graphic Cinematograph Co.  
Society Italian "Cines"  
Williamson & Co.

Great Northern Film Co. (Nordisk Films, Denmark)

A regular weekly supply of from 12 to 20 reels of splendid new subjects is now available.

## Films are Sold Outright Without Restrictions

All renters and users of films purchased from any of the above licensees are guaranteed absolute protection free of cost from any form of patent persecution, and are privileged to use such films upon projecting machines covered by the LOOP Patent of Latham.



## BUSINESS GETTER No. 1

# Film Service at Reasonable Prices

This is a service that grades its films so that you can get any priced service you want and get your money's worth. Write stating conditions and requirements and be surprised by our prices.

## CO-OPERATIVE FILM SERVICE OF AMERICA

A. H. MOSES, JR., General Manager.

137 EAST 17th STREET, NEW YORK CITY

## STOP AND CONSIDER

The many advantages of renting your films from a concern in the Film Service Association.

You are assured subjects by the Manufacturers who have made the M. P. game famous, and whose films it is impossible to do without to make your theatre successful, and it costs no more for first-class service than formerly.

Pay no attention to the sorehead, knocker, or junk film exchanges, they are hanging themselves and dying fast.

We all start on the road to success March 2d, get in the band wagon and come along, and be happy forever.

Only the pests and six for ten men will stay out.

Any business will get undesirable customers unless regulated, unfortunately a great many have crept into the M. P. business, but they will now have to make good or get out.

You can get anything you want in Pittsburgh, Pa., Des Moines, Ia., or Rochester, N. Y.

PITTSBURG CALCIUM LIGHT AND FILM CO.

## HANDBOOK FOR MOTION PICTURE AND STEREOPTICON OPERATORS

OSCAR B. DEPEW  
With Burton Holmes

C. FRANCIS JENKINS  
Medallist Franklin Inst.

This book is just what its name implies, a text-book. It contains the many details of fifteen years' personal experience of the authors; the information picked up all over the world in the many trips which have been made to collect pictures for the Burton Holmes "Travelogues," and the experience of film and machine makers and operators everywhere, with whom such trips bring one into contact.

**Are you an apparatus maker?** This book describes the best of everything from every shop in the world, and fifteen years' actual test on the road.

**Are you a film maker?** This book describes the best in camera construction and details of regular film making and trick and mystery pictures, and invaluable formulae.

**Are you a lantern operator?** The book tells what you need to know about everything connected with the business so that you can pass an examination for license in any city.

The book is bound in flexible leather and just the size for the pocket (4 inches by 6 inches).

The price is \$2.50, postage prepaid.

This edition is limited, and copies will be mailed in the order of the receipt of the remittances as long as they last.

THE KNEGA COMPANY, Inc.  
1308-G Street, Northwest - Washington, D. C.

# MOTION PICTURE FILMS FOR SALE

We control exclusively for the United States motion picture films made by the following companies:

## French Factories.

GAUMONT	-	-	Paris	RALEIGH & ROBERTS	-	Paris
URBAN-ECLIPSE	-	-	Paris	THEOPHILE PATHE	-	Paris
LUX	-	-	Paris	AQUILA	-	Paris

## English Factories.

GAUMONT	-	-	London	URBAN-ECLIPSE	-	London
WARWICK	-	-	London			

## Italian Factories.

CARLO ROSSI	-	-	Turin	AMBROSIO	-	Turin
-------------	---	---	-------	----------	---	-------

The product of these makers will be sold without discrimination until further notice to rental exchanges and exhibitors.

Films are sold outright without restrictions as to their use.

## Kleine Optical Co.

Licenses under the Biograph Patents.

All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company.

## SEE OUR FILM RENTAL ANNOUNCEMENT

NEW YORK, 662 Sixth Avenue.	CHICAGO, 52 State Street.	MONTREAL, La Patrie Building.
Seattle, Mehlhorn Building.	Indianapolis, Traction Building.	Des Moines, Commercial Building.
	Denver, Boston Building.	

# KOSMIK FILM SERVICE

IS THE

## Film Rental Department of the Kleine Optical Company

This service is at present established in six cities of the United States and at one point in Canada.

It is prepared to accept rental orders at reasonable prices, based upon the quality of service required.

Our six Rental Film delivery Stations are located at the following points:

**CHICAGO, ILL.**  
52 State Street.

HOME OFFICE

**DES MOINES, IOWA.**

In charge of Mr. A. Gist.

**NEW YORK, N. Y.** 662 Sixth Avenue.  
In charge of Mr. Edward Davis.

**DENVER, COLO.**

In charge of Mr. Chas. Snodgrass.

**SEATTLE, WASH.**

In charge of Mr. Geo. Endert.

**INDIANAPOLIS, IND.** Terminal Building.  
In charge of Mr. Fred Lines.

**MONTREAL, CAN.**

Temporarily managed by our Mr. Frank Busby.

Our new subjects in films are placed upon the market simultaneously at these points.

These rental Delivery Stations receive equal treatment in the matter of new film supplies, according to volume of business. The main office at Chicago offers no inducements which the other offices cannot equal.

While not yet prepared definitely to commit ourselves to such a policy, we may agree to rent to only one customer in any city of 20,000 inhabitants or less, giving such advantages as we may have to offer to one exhibitor only in that city.

But it is understood that this will apply to rentals only and in no way interfere with outright sales, as buying customers receive prints as soon as our Rental Bureaus.

### SCALE OF PRICES ON APPLICATION

### FIRST RUNS OR QUICK DELIVERIES.

It is generally recognized in the film rental trade that so-called "first run" orders are unprofitable. We are, however, prepared to accept orders at each of our offices, involving the delivery of any number of new subjects up to 9 reels weekly.

Daily change service of new subjects in the cities of Chicago and New York, owing to the rapidity with which deliveries and exchanges can be made, will be furnished at cheaper prices.

Song slides charged extra. Customers are required to pay express charges both ways.

**Kleine Optical Co.**  
Licensee under the Biograph Patents.

All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company.

**NEW YORK,**  
662 Sixth Avenue.

**CHICAGO,**  
52 State Street.

**MONTREAL,**  
La Patrie Building.

Seattle,  
Mehlhorn Building.

Indianapolis,  
Traction Building.

Denver,  
Boston Building.

Des Moines,  
Commercial Building.

# The Talk that Talks

The kind of talk one wants when they part with their money is not mere newspaper talk

## It is This

**Rheostatocide** is guaranteed to save you 50% to 75% of your M. P. Electric Bills, gives you a bright, clear white light, and cuts out all buzzing.

**COSTS \$100.00**

# That's the Talk that Talks

That's the talk we have been giving you every single day. That's why we are the largest dealers in Moving Picture Machines, Films, Song Slides, Chairs, Tickets, and all accessories pertaining to the business.

## Three Stepping Stones to Success

**FIRST**—A perfect film system—good, clean, interesting and entertaining subjects, prompt delivery, and a big stock to select from.

**SECOND**—Economize on your expense account by installing our **Rheostatocide**.

**THIRD**—Entertain your patrons with the newest and greatest invention of the present time, the **Picturephone**, a singing and talking machine, which brings forth beautiful, harmonious sounds of music produced simultaneously and synchronously with the action of your pictures.

## The Crowd Goes Where it is Best Amused

**A Constant Procession of Nickels** is marching steadily into the box office of the man wise enough to put a **Rheostatocide** in his theatre.

A nickel is five cents, and enough of them will equal any fortune you may name.

You can buy the **Rheostatocide** on the installment plan, and its daily savings will equal more than what you are paying for it. When we say this we are not guessing. We are quoting from the test made in the Electric Testing Laboratory of N. Y., and the many letters sent us from customers who are using same. It is almost giving you the money.

**Do not fail to order some of our new unbreakable announcement slides. We have them in all colors. Price, 75c cents each.**

790  
Turk St.  
San  
Francisco

# MILES BROS.

(MILES BUILDING)

Hub  
Theatre,  
Boston

**259-261-263 Sixth Ave., New York**  
**439 COMMERCIAL BUILDING, PHILADELPHIA, PA.**

# THE Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of  
All Manufacturers and Operators of Animated Photographs  
and Cinematograph Projection, Illustrated Songs, Vocalists,  
Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY  
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 2., No. 12.

March 21, 1908

Price, 10 Cents

## FILM SERVICE

Reliable Service from a Reliable Firm  
PASSION PLAYS FOR RENT.

## TALKING MACHINE CO.

Members Film Service Association

ROCHESTER, N. Y.

## Society Italian "Cines" and Williamson & Co.

Films of Merit Sold Under the Broad Claim  
and Guarantee of Satisfaction in Every Detail

### SOCIETY ITALIAN "CINES"

NEXT ISSUE:

The Skull and the Sentinel

277 Feet

Gaston Visits Museum

570 Feet

143 E. 23d Street,  
NEW YORK CITY

### WILLIAMSON & CO.

NEXT ISSUE:

Poor Pa's Folly

320 Feet

When Our Sailor Son Comes Home

465 Feet

143 E. 23d Street  
NEW YORK CITY

Licensed under the American Mutoscope and Biograph patents. All purchasers and users  
of our films will be protected by A. M. & B. Co.

BRANCHES AT  
**BERLIN**  
 FRIEDRICHSTRASSE, 23  
**LONDON**  
 18 CECIL COURT  
 Charing Cross Road  
**VIENNE**  
 KONIGSEGGASSE, 11  
**GENOA**



**SEND YOUR  
 ORDERS  
 AT ONCE**  
 and be sure to be  
**SUPPLIED  
 FROM FIRST  
 DISTRIBUTION**

**GREAT NORTHERN FILM CO. (Nordisk Film Co. of Copenhagen) have now opened their own American branch in New York, and are ready for business.**

OUR FIRST ISSUE OF SUBJECTS

**THE HOT TEMPER**

LENGTH 544 FEET

A splendid historical subject, showing the life of the old hot tempered viking knights and warriors. A story of both educational and interesting quality, containing thrilling scenes of castle life and warfare. (See detailed description in the film review of this paper.)

**THE MAGIC BAG**

LENGTH 247 FEET

A comical subject, showing the funny pranks of two celebrated professional French comedians and their magic bag. They are sure to make a hit.

NO RENTING

NO RENTING

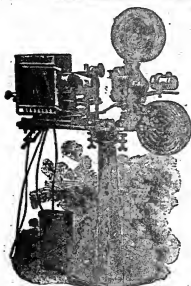
No expense frightens us, consequently fine quality is being produced. Don't hesitate to place your orders in our hands at once. Don't let your competitors get ahead of you.

**GREAT NORTHERN FILM CO.**

(NORDISK FILM CO. OF COPENHAGEN)

**INGVALD C. OES, Mgr., 7 East 14th Street, New York City**

Licensee under the Biograph Patents. All purchasers and users of our films will be protected by the American Mutoscope and Biograph Company



**THE MACHINE WITHOUT A FLICKER**

The rapidity of our new shutter has been so perfected that 80 to 40 per cent. less non-exposure (which was heretofore caused by the tremulous vibration producing so many tired eyes and headaches) is found in the Motiograph than in any other machine, making perfect brilliancy of picture and sharpness of outline. Together with the rock-like steadiness of the pedestal the flicker is thus entirely eliminated. Five-cent Theatre and Vaudeville-House Managers increase their bank account with the Motiograph. Patrons who come once will always come again where they know they see the best pictures, positively rest their eyes instead of tiring them, and where all fire risks are removed.

**THE MOTIOGRAPH**

1908 Theatre Model, Especially Approved by the Underwriters' Association

**OTHER POINTS OF EXCELLENCE IN THE MOTIOGRAPH**

Found in no other machines are: A special film revised by which the film can be rewound with the main crank in two minutes without removing either reels or magazines, saving time between pictures and entertainments; perfected FIREPROOF MAGAZINES; FIRE TRAPS, with four rollers and with spring actuated flanged guides preventing side movement and making it impossible for fire to pass them; never failing AUTOMATIC FIRE-PROOF SHUTTERS; PERFECT FRAMING DEVICE; PLAYED PROCKET ROLLERS to prevent film being torn or ruined by accidentally running off sprocket wheels; ENCLOSED GEARS AND WORKING PARTS; PERFECT TAKE-UP with new form of belt-adjuster; LID OFF, WIDE OPEN LAMP HOUSE making it easily accessible; IMPROVED JAC LAMP with all Hand Wheel Adjustments; SLIDE CARRIER SWING, saving one-third more illustration for the Motion Pictures.

**FILMS AND SLIDES**

Headquarters for the finest, largest and most complete stock in the United States. Success of an entertainment depends on never allowing the interest of an audience to flag; patrons who have come once will come again.

**CHICAGO PROJECTING CO., H. P. Supply Dept.**

**ENTERTAINMENT SUPPLY CATALOGUE** explaining everything and showing how big money can be made entertaining the public, sent free. Special literature describing the advantages of the Motiograph for professional entertainers and theatre managers.

225 Dearborn Street, Chicago, Ill.

APR 11 1908  
PAGE 1208  
COPY 5



PUBLISHED EVERY SATURDAY.

Copyright, 1908, by

The World Photographic Publishing Company, New York

ALFRED H. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 2

MARCH 21

No. 12

**SUBSCRIPTION:** \$2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

**CANADA AND FOREIGN COUNTRIES:** \$2.50 per year.

All communications should be addressed to MOVING PICTURE WORLD, P. O. BOX 450, NEW YORK CITY.

Advertising Rates: \$2.00 per inch; 15 cents per line

## Editorial.

### About Ourselves.

A newspaper to deserve the title must be independent and to command respect must be consistent in its policy. This remark is called forth by a circulated report that this paper is "opposed to the Film Service Association," which report we herewith deny and repeat that the F. S. A. has no better friend and well-wisher than the MOVING PICTURE WORLD. Long before the association was inaugurated we advocated its formation because we saw in it the possibility of correcting many evils which were jeopardizing the business. We still believe in the association and in its members, and although we cannot endorse all its actions as a body so far—neither do the members themselves. "Rome was not built in a day." The association will grow in numbers and as it grows in years it will grow wiser and will accomplish more and more. We are with it and for it, heart and soul, in all that pertains to the good and welfare of the profession.

\* \* \*

The remark has also been made that this paper "aims to be the mouthpiece of the independents." If so, it is with equal desire to give voice to their opponents. It is not our mission to take issue in factional disputes. With us there is no so-called "trust" or "independent"—WE ARE FOR MOTION PICTURES. Our real aim is to give all the news while it is news and as correctly and impartially as is possible. The opinions voiced by our correspondents must not be taken as indicative of editorial policy. We invite free and open discussion of all the many questions which affect the general business.

\* \* \*

Until this paper was established this great and growing industry was without a representative organ. As has been previously mentioned, it is a well-known fact that

none of the theatrical papers took notice of moving pictures except at so much per line until the WORLD entered the field. Now that our large and ever increasing clientele has stamped approval on our efforts we claim all the rights and privileges of a trade organ, and one of these is free speech. We are daily told that the WORLD has been of incalculable benefit to the trade and we will labor and strive to make it still more so.

### The Press and Public Opinion.

'Tis true, and pity 'tis 'tis true that the newspapers of the country are still grasping at every straw to poison the minds of the public against moving picture theaters. Big type scare headings and senseless articles by penny-animators are regular space fillers. ' As we said last week, and again repeat, the only way to check this abuse is to remove or remedy all possible cause for complaint. The newspapers are powerful factors in moulding public opinion and it is possible, as well as advisable, to turn their slanders into praise.

In certain cities and sections of the country where this animus of the press is most virulent it would be a good idea for the exhibitors and film renters to appoint a committee to call on the editors of these papers and disabuse their minds of certain false notions and to invite the attendance of newspaper reporters at well-conducted shows.

Also, promoters of theaters should see to it that all the requirements of construction and conduct are complied with, rather than go ahead haphazard and court legislation and interference from the authorities. The theater managers of St. Louis, Mo., seem to have been especially negligent in this respect and they are now rewarded by a veritable hornet's nest of city officials and ordinances and regulations which will put many shows out of business, and cause great expense to the others. Column after column of sensational matter has filled the St. Louis papers for weeks which cannot fail to injure the business in that city. The W. C. T. U., the churches and local clubs have taken up the matter, and altogether the nickelodeon manager's path is anything but smooth. Concerted and prompt action by the exhibitors themselves to remedy the evils which should have been anticipated will do more than anything else to save the day.

The statements by two members of the F. S. A. on another page will prove interesting reading. They are both sane and comprehensive reviews of the situation from widely different standpoints, yet united in their expressed desire for a speedy solution of the problems that confront the trade. This paper is open to all such discussions and we solicit other readers to express any ideas or suggestions which will help to clear the atmosphere.

Lectures with the pictures are being used by several exhibitors and we are pleased to see that one manufacturer has prepared a comprehensive lecture with his latest subject. For some subjects it is almost a necessity and well worth the cost of a lecture to any exhibitor.

**Send \$2.00 for a Subscription to the M. P. W. and get posted with first information. Six months, \$1.00.**

*The contents of this magazine are protected by copyright and all infringements will be prosecuted.*

## Necessary Precautions in the Interior Construction of Moving Picture Theatres.

By HENRY C. MONTAGUE, Washington, D. C.

*Specially contributed to the MOVING PICTURE WORLD.*

As moving-picture theaters are becoming so numerous throughout the country and as not infrequent accidents are caused by the apparatus used in them, it may not be untimely to consider the causes which lead up to fires or panics and some of the means for preventing them.

Two prime reasons may be given for the necessity of especial precautions in places of this kind, viz.: first, the film presents an especially hazardous risk for producing a stubborn and vicious blaze; and second, the audience being in the dark, with their backs to their danger, and in many cases only one narrow aisle to afford means of escape in case of excitement and this in most cases leading directly to or near the origin of the fire.

In the larger cities these conditions are met to a greater or less degree by regulations and ordinances which are carried out by careful and frequent inspection by city authorities who have experience in, and who devote more or less study to, the question involved; but many moving-picture exhibitions are given by touring exhibitors and others throughout the country, where, in places, the patrons are almost wholly at the mercy of the operator and exhibitor from the mere fact that there is no one in the town who is aware of what precautions can be taken even if they are aware at all of the existence of any peculiar danger about the machine.

For this reason it may be well to state what to many is a well-known and therefore commonplace fact, i. e., that the moving-picture film is composed principally of celluloid and that when not in motion before the light required to project the picture upon the screen, will ignite from the heat of the light itself in a period of about three seconds. There are other ways in which the films may become ignited from the machine, but this is perhaps the one principally to be guarded against.

What is probably the most important and very likely the most efficient precaution to be taken against the danger of fire and panic in the exhibition of moving pictures is that the picture machine be enclosed in a thoroughly fireproof, and as far as possible smoke proof, operating room or booth. This is especially true of the use of picture machines in the regular theaters or play houses, where oftentimes the apparatus is set up in the midst of seats on the floor of the house or at the edge of a balcony or gallery, in which case burning film has been known to have fallen down and seriously burn persons below.

The precaution that seems second in importance is to have ample and properly located means of exit. This might be counted as of first importance as it is a safeguard to life instead of property; but if the machine is properly enclosed there will probably seldom be a necessity for emergency exits. As the machine in nearly all cases is located near the general entrance and exit to the hall where the exhibition is given, and, as before shown, is itself the source of danger, an additional exit or exits should be provided at the end of the hall at which the screen is located or at the sides of the hall. All available exits should be plainly indicated as such by signs having on them, properly lighted, the word "exit" in letters of sufficient-size to be plainly seen and read from all parts of the hall. The aisles of halls should be made generously

wide and not limited to one; and as much light as may be furnished without interference with the picture on the screen should be supplied at all times, as an audience is much more affected by panic when in almost total darkness, which is a condition that at times exists, and other alarms than fire are sometimes the cause of panic, more especially under such conditions.

Another matter of importance is the location of the switch controlling the auditorium lights. It is general practice to have this switch, in permanent moving-picture halls, located near the machine and under the control of the operator. It can be readily seen that, where the machine is enclosed in a booth and the switch controlling auditorium lights is in this booth, in the case of a fire or explosion of a film, this switch is in an undesirable, perhaps for the time unapproachable, place; the audience therefore being left in the dark and particularly subject to panic. If this switch is permitted in the booth at all (and there are already rules forbidding the locating of any switches or cutouts in the booth, except the picture machine lamp circuit) there should by all means be another switch, within easy access of a floor attendant, connected in multiple or otherwise with the booth switch controlling the auditorium lights, by which they may be lighted, as operators have left and will leave the booth at times when the films ignite.

Another important arrangement of the lighting is to have all exit lights connected to the service cables entirely independent of the general or main switch and any lights for passages or stairways used in connection with exits should be supplied from this connection. The reason for such arrangement is that in case of any upsetting of the general wiring blowing the larger fuses or necessitating the opening of the main switch, the lights indicating exits will not be disturbed. This of course infers electric lighting, no other being permitted in halls and theaters where up-to-date rules are in force; and where other has been permitted the sad and dreaded story has already been told.

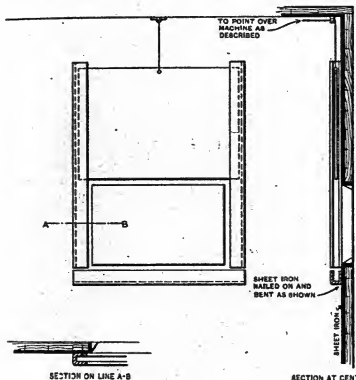
As far as possible, the use of gas tanks of various kinds for furnishing the light used in the picture machines should be discouraged, though the abolishment of them would mean in many communities the absence of moving pictures. No doubt there are many enemies to a step of this kind, but the most disastrous panics on record that have been attributable to moving-picture machines have occurred where gas tanks were used. In two, at least, of these cases the claim is made by those who are interested in exonerating the picture machine of blame, that the difficulty with the gas tank was only indirectly responsible for the terrible loss of life, but this is certainly only a roundabout excuse; the fact remaining that the use of gas tanks *did* originate a panic even though the terribly disastrous results were due to other conditions. With gases charged into tanks under pressure, and perhaps even to a greater degree with gases generated by apparatus on the premises, there always exists a greater or less degree of danger of explosion, which is the surest cause of panic and which may even scatter fire.

If used at all, the apparatus should invariably be enclosed in a substantial iron booth, which may be made collapsible when used for touring. Such a booth should also be used even when electric light is used in connection with the machine. Booths constructed of light angle-iron frame and sheet steel are on the market. It might be a good investment, in protection to human life, for every hall where traveling moving-picture exhibitions are given to have one of these booths as part of its regular equipment; especially in view of the fact that the greater



proportion of the patrons of these exhibitions is women and children.

In the case of halls used permanently as moving-picture theaters, the booth may be constructed of wood and thoroughly lined on sides, ceiling and doors with sheet iron and the floor with cement or sheet iron. Asbestos lining should not be used as it easily peels and tears off, particularly on the floor where the use of it is out of the question because of its lack of mechanical strength. The doors should be provided with good and durable springs which will hold them normally closed. All other necessary openings in booth should be equipped with a means of closing same in case of fire. Perhaps the best means is the use of metal slides which fit in vertical grooves or guides so that they will drop freely



in same and fit when closed in a similar groove across the bottom. The drawings illustrate this form of slide. These slides should be of sufficient weight to drop by gravity positively into the closed position when released and should be held open, in connection with the door, if desired, by a string or cord, or by a chain or wire, held at a point over the machine by a fusible wire or string, thus permitting them to close as a direct result of fire independent of the attention of the operator. As mentioned previously, these openings should be closed as nearly smoke tight as possible, as a pouring of smoke from these openings would many times mean a rush for exits and possibly panic. Trap doors for entering booth should be avoided as they leave an opening in the floor through which burning material may fall, and which is also a menace to an operator who may in an unguarded moment step back into same and therefore lose control of the machine, to say nothing of the possibility of broken bones.

A fireproof curtain enclosure should never be considered or regarded as a satisfactory enclosure, as it affords no protection to the floor which is the first place to receive the burning material and it can only in the merest sense be considered to confine the fire. It gives the audience scarcely any protection from flame and absolutely none from smoke. It may be well to describe how the word "explosion" applies to the ignition of a film. There

is no loud report or scattering of material as with a confined explosive, but it is more like the flash and roaring hiss of burning gunpowder unconfined. The explosion of a gas tank, as spoken of previously, is, however, the form that we ordinarily attach to the word.

In the iron-lined booth the wiring should all be in conduit construction, as indeed all the wiring in the theater should be if the safest, most durable and best appearing construction is desired. A neatly constructed piece of exposed pipe work, painted if you like to conform to the decoration or with aluminum paint, cannot be improved upon for appearance by any other form of exposed work. The pipe for the arc lamp conductors should be terminated at a point in the booth from which the conductors may be extended to the lamp switch in as unexposed a place as possible. A good arrangement is to run up through the floor directly under the lamp and terminate the conduit not less than a foot above the floor with a conduit. Circular loom should be placed on the wires from the conduit to the switch and they should not be less than No. 6 B. & S. gauge for rubber covered wire. The asbestos covered wire used in connecting to the lamp and rheostat should not be smaller than No. 10 B. & S. gauge. The switch for the arc lamp should be mounted securely under the lamp table, should be of not less than 35 ampere capacity and should preferably be enclosed in some form of iron box. An iron box is made for this purpose, for knife switches, through which the handle of the switch projects and the wires are carried into same through holes bushed with porcelain opposite the connections on the switch.

The rheostat should be located in the booth. The practice of locating it in the ticket office for use as a heater has a number of objectionable features. It is not under the observance of anyone; it requires a long run of asbestos covered wire which has not an insulation intended to give mechanical protection to much of a degree; this wire is nearly always run through a floor or partition, and sometimes both, to reach the ticket office; various articles are piled around it without regard for its liability to set them ablaze, as it frequently gets red hot; and some of them have scarcely any protection around the coils. In spite of their being less efficient in current consumption, the users *will* buy, and the dealers *will* sell, rheostats of insufficient capacity for the arc which they control, the consequence being that these low capacity instruments run red hot as long as they are connected in circuit. For these reasons it can be seen that it is of great importance that it should be under the observance of the operator. Rheostats should always be provided with substantial metal covers, the perforations in which should not be more than one inch in diameter. It should not be set under the machine as the film will at times loop out on the lamp table and under it to the floor on account of some failure of the takeup, or more properly some defect of the film which catches in the opening into the takeup magazine and sometimes because of slippage in the takeup mechanism. A good arrangement is to have a shelf for the rheostat to stand on. The shelf should be only sufficient in size for the rheostat alone and should be covered with sheet iron, the rheostat being securely fastened down. It is probably pretty generally known that soldered terminals should not be used for connecting the wires into lamps and rheostats as they become so hot, especially in the lamp, that solder will not hold. There are good forms of connectors which have a good mechanical means of holding the wire without solder, and, if properly attached to it, also furnish sufficient electrical connection.

A suggestion for the lamp house is the use of a fairly thick sheet of mica in the bottom, as holes often become burned in the iron bottom by short circuit or contact with a long carbon in the lower holder. Some lamps have a stop on the lower carbon holder so that the carbon cannot be pushed through far enough to come in contact with the house. The feed wires should not be run into the lamp house through any available opening that may exist but should be run through properly bushed holes, as the insulation may become worn through by the constant motion of the machine when the wires are allowed to lie on the edge of the sheet iron housing, and thereby cause an arc between the conductor and the iron lamp house. The leads between the lamp and rheostat should always be made as short as possible, as all surplus wire should be eliminated from the booth. The use of portable cords in the booth should also be discouraged.

There are few machines made now without upper and lower magazines for enclosing the reels. The use of magazines will prevent the burning of any film in case of ignition except such as is passing between them. They are nearly all equipped with some device for keeping the opening through which the film passes reduced to a minimum. This serves to extinguish a burning film when it reaches the magazine, and if the magazines are kept closed it is improbable that the film could burn inside them, even if the flame should follow through, as a sufficient supply of oxygen could not be maintained inside for the combustion of the film and any burning inside would cause a sudden rise of temperature that would force a current of gas or air out of the opening instead of in through it. Tests show, however, that the devices in use are very efficient in extinguishing a burning film when it reaches them, even when the film is in motion.

The matter of a receiving box is one that is open to some discussion. The claim has been made by some who are not in favor of the use of a take-up reel that it does not accomplish the rewinding of the film successfully and, as mentioned before, the film does at times loop out, or fail to run in on the take-up reel, for various reasons; but where run into a receiving box loosely it will burn, when ignited, until entirely consumed, and the flame has been known in a case of this kind to communicate to other inflammable objects in the booth. With the use of a take-up reel, which in the main does rewind the film into a small magazine, the amount of film which can burn in case of ignition is reduced to a minimum.

To prevent the film from looping out on the table and back under the lamp the principal machines are provided with a guard which extends from the table up to the gate of the machine, in some cases being attached to the gate. Another guard at the top of the machine prevents a flame from a burning film in the machine setting fire to the loop above it.

The most important precautionary mechanism on the machine is the automatic shutter or light cut-off which automatically covers the gate or aperture in which the light is concentrated on the film. This is normally closed over the aperture and is lifted by the movement of the mechanism, falling back into normal position whenever the mechanism stops. This prevents the film from becoming ignited by the concentrated light when motionless and should reduce the possibility of ignition from this cause to almost nil.

The use of motor driving of machines has objections, among which are: The complication of wiring about the machine; the possibility of a spark from the non-enclosed type of motor igniting the films; the possibility of the driving belt slipping off unnoticed by the operator, and

above all the opportunity for a careless and irresponsible operator leaving the machine, going to sleep or taking a smoke. The last named act is one which should not be excused, and this is a fact that is recognized by all responsible proprietors and managers of moving picture exhibitions.

The use of booths as storerooms should not be permitted, nothing except what is required for use in and about the machine being allowed in same. The rule which requires the keeping of all films not in use in the machine, in metal boxes, should be strictly observed, as there are records of fires that have started from such films.

With all these precautions, which may seem elaborate, but all of which are in use in many of the recently built theaters, the public should feel assured of the highest factor of safety from panic and fire in the moving picture theater; without them, the moving picture enterprise, which has large educational as well as entertainment possibilities, will die a deserving death.

The matter of precaution in these places has already become recognized as of such importance that in some States bills are being drawn up for enactment into law concerning operating, etc. These, so far, have apparently provided only for a sufficient examination of picture machine operators to show that they are competent to be placed in charge of an outfit. It is no doubt important that none but competent operators should be entrusted with an equipment, but no man or woman can ever be alert enough to dampen the report of an explosion such as is possible with the use of gas tanks and generators, or confine the smoke from fires that will originate in spite of the best precautions when something unforeseen takes place or when something goes wrong.

For such reasons, as well as for others, it seems of the first importance that laws, if made, and there is no doubt that they should be made in every State, should provide for a thoroughly efficient enclosure for picture machine apparatus, no matter who operates them or what equipment is used; that halls should have adequate and convenient exits and be properly lighted, proper provision being made to carry out the laws.

## Interviews with F. S. A. Members.

We called on Mr. Joseph Hopp, of the Standard Film Exchange while in Chicago and in response to our question, "What is your candid opinion of the present state of, the film question as affecting the best interests of the trade at large?" he gave us the following:

### STATEMENT BY MR. JOSEPH HOPP.

You asked me for an expression of my opinion of the present film service situation. There are so many circumstances to take into consideration in attempting an answer that could possibly meet the situation, that one must strip his mind of all prejudice or favor and look at the situation as it really is. That it is in a chaotic state is undeniable.

I am not a dreamer and do not try to deceive myself or the people with whom we do business by letting any "wish father my thoughts." Such things are ethereal. I believe in keeping my feet close to the ground. It is the only way to do in order to adhere strictly to facts and meet conditions as they really exist—and not as some want them to exist, or as they believe they exist. Let us stare cold, hard facts in the face. In order to do this, a review of the late past and present is necessary, so far as they are of general importance.

In leading up to the Pittsburgh meeting, we find that no one did more to promote a protective association among the film exchanges than Mr. Ullman, of Italian Cines. So far as I am able to learn, the meeting was the outgrowth of his initiative. To-day he finds himself evicted from the house he did so much to help build.

Kleine Optical Company, through Mr. Kleine, did yeoman service to form a film exchange association and pointed to himself as a leader to maintain high rental prices. Personally I have the highest regard for Mr. George. Kleine and count him as a friend, and vote myself a friend of his. Looking at it purely from a commercial aspect, Mr. Kleine could of have accomplished much good had he not been in contention with the Edison people to further demoralize the rental situation. I am very sorry Mr. Kleine has done this. He is a gentleman of rare ability and I believe that he will yet recall this one feature of hostility and help keep a very bad situation from becoming worse.

The one great mistake is the fact that we have not a film rental association that is free and untrammeled. Every action of note since the formation of the association indicates this. The manufacturers should have their own association. I understand that the manufacturers have an organization and I am sure that they would not permit any exchange men to govern any actions of theirs. Why should they persist in dictating the policy of the Film Service Protective Association? If the association is to be for exchange men, then let it be governed by exchange men only. There is certainly enough intellectual quality among the exchange men to properly govern the affairs of the association. Let the associations be governed by their own members and free from the dictation of one another. Any business between the two can be transacted by conference committees. I fully recognize that the interests are interdependent. There is danger to the exchange men from manufacturers' dictation, because of the great danger that in this manner they burden the fight among one or more manufacturers is placed upon the shoulders of the Film Rental Association.

Looking at it through my own glasses, I believe that the Edison people made a mistake in excluding from their license certain desirable makes of films, although I admit not being familiar with all the causes leading up to this.

It is said the Executive Committee of the Association and its Secretary are vested with more executive power in some instances than seems necessary. In looking over the various communications received from the Secretary of the Association, it gives the impression that the Executive Committee of the Film Service Association or the Manufacturers' Association, or both? It certainly was a very impolitic move on the part of the majority of the Executive Committee last week to have the exchanges with which they are identified, make use of the rental minimum rental schedule before the information was given to members of the Association throughout the country. It looks bad. It is bad. This action increased an existing unrest. What is needed more than any other thing is a meeting of the Film Service Association at once. Many things can be regulated that would otherwise fail.

I have been informed this week by a leading manufacturer that the film rental prices are given by the manufacturers. In contradiction to this I have a letter from another leading manufacturer, who states as follows: "So far as we know, none of the licensees had anything whatever to do with the new minimum rental schedule. This matter was entirely in the hands of the Film Rental Association."

I think the atmosphere needs clearing. With the state of affairs existing, it is not to be wondered at that the exhibitor, upon whom every exchange is dependent for financial support, is uneasy. For some reason, some of the leading daily newspapers in the country are publishing from time to time the "wishes" of the so-called "Independents," and which are misleading so far as they apply to the exhibitor here in Chicago. It is a matter of record in the License Department of the City of Chicago that there are only about one hundred and thirty moving picture shows in Chicago. Of this number, at least 75 per cent. are getting their film service from members of the Film Service Protective Association. This disposes of the claim of any independent exchange furnishing forty or fifty Chicago houses. There are quite a number of members of the Exhibitors' Association who use Association films. I point these things out so that your readers will know the truth. It always has been, and still is, a sturdy principle with me, in my management of the Standard Film Exchange, to always parade the truth, to believe in being strictly "on the square" and always try to put things straight.

We do not try to influence the manufacturers with outward display. We are conservative, and as a result the manufacturers always get their money for anything we buy. We never lie to our customers, and therefore the exhibitor that patronizes us, is always a steady patron. We are not in the entire movement and I want to see every effort that is put forth to be one of absolute equality, so that manufac-

turers, exchanges, exhibitors and the public are all alike taken into consideration, and the best interests of all are served. It is the only way, and the sooner we adjust ourselves in the general movement to action along this line, the better it will be. It is thereby we can win the esteem and confidence of all, otherwise the organized movement will fall of its own weight and upon its ruins only those will find place who in transactions with their fellow-men have "done unto others as we would have them do unto us." Truth is mighty, and right will prevail.

Let us have a meeting of the Film Service Association at once, and I suggest that it be held in Chicago, because it is central. Let us get together as men of honor, come to all our affairs with equality to one another and eliminate the selfishness so apparent on the part of a few. Something must be done. Let us do it now. JOSEPH HOPP.

Calling at the office of a New York member of the association we found him too busy with customers to talk, but he promised to dictate and mail us his views on the situation. Sure enough, next day we received the following signed statement, but with the request that his name should not be published:

#### THE SITUATION AS SEEN BY A NEW YORK F. S. A. MAN.

The present status of the moving picture situation is one that challenges the best efforts of the keenest and most experienced man in the business, be he manufacturer, renter or exhibitor, to define it. It may be classed as an enigma challenging solution. Nobody who really knows anything on one side or the other, is talking, and few of those who pretend to know anything are making predictions, or imparting any information with any degree of certainty. It is a most singular situation and the only conclusion to be drawn from it is that the manufacturers and licensees on both sides are playing a waiting game and the exhibitors are plodding along, contented with what they have and indifferent as to what is going on among the powers that be. A prophet has gone to sleep. Before the license plan went into operation they were most active and had their predictions been verified the moving picture business would now be in a most thrilling state of turmoil. But so far everything has turned out as it would expect. All the papers devoted to moving picture interests are filled with advertisements, but thus far no one line has appeared wherein anyone interested on one or the other side of the situation makes claim to having secured inroads upon the business of anyone interested on the other side. This is an important sign indicating the direction of the wind towards conservatism and caution. Perhaps patience is the better term to use, but whatever it is, the situation is one that arouses curiosity from the mere fact that it has presented no marked developments. The only thing that has happened is the suit instituted by the Edison Company against the Kleine Company in Chicago, and that has not caused even a ripple of interest. This may be accounted for as being a natural event of the situation.

On reflection, one can at least in part account for the calm that prevails. The eleventh-hour act of the Edison licensees in making good the rental rates not scheduled and tacking on the 20 per cent. discount inducement to the film renter were two jolts of far-reaching effect. In a pecuniary sense they started a counter-current when matters were looking very rosy for the opposition. Sentiment goes a good way sometimes, but the pocketbook is the best avenue for effective work. The 20 per cent. discount was a very good one. The more one figures on it the more surprising the results appear. Take an example. Before the license plan went into effect the renter paid, say, eleven cents per foot for his film on a standing order. In other words, an 800-foot film cost him \$88.00, net. The same film under existing conditions costs \$95.00, less half a cent per foot, or \$92.00, net, and if the renter behaves himself and keeps his face clean he will receive at the end of three months a discount of 20 per cent, bringing the cost of that film down to \$73.60. In other words, he will pay for the film on a standing order nine and two tenths cents per foot, as against the former price of eleven cents. But following the scale down we find still more surprising figures. The dealer who can take advantage of the standing order that entitles him to the ten-cent rate gets the film for \$80.00 and with the 20 per cent. eventually taking off he finds that the film has cost him \$64.00, or \$64.00, net, exactly eight cents per foot, and a discount of 25 per cent. on the regular retail price. Look-





With the cameraphone as an additional attraction to a straight moving picture show, the Arcade Theater, Toledo, Ohio, is again doing business.

The mayor, the clergy and the police are all arrayed against the picture show in Cambridge, Mass. It would be interesting to know what is the sentiment of the public.

Bridgeton, N. J., has adopted a formidable ordinance governing moving picture shows. The license fee is fixed at \$25, provided that all the regulations are complied with.

Kalem Company this week issue "The Scarlet Letter," a pre-tenacious subject, and accompany it with a complete descriptive lecture which they will be pleased to send to all applicants.

The little town of Cardinal, N. Y., is terribly worked up over the advance posters advertising the film of the Thaw-White tragedy. All the posters have been ordered torn down or covered up.

Our respected contemporary, "The Literary Digest," departs from its usually accurate course to print an article with the scare heading, "Dangerous Moving Picture Machines." When will lay writers get wise to the fact that moving picture machines are absolutely safe and far less dangerous than that article of household use, the ordinary kerosene lamp?

Popularity of the moving pictures as a money raiser for churches has so increased recently that the nickelodeon owners in Philadelphia now consider the churches their competitors. In fact, the practice has increased so tremendously that some of the big firms which arrange the entertainments have one going at some church every evening and sometimes two or three.

One congregation, that of the Diamond Street Baptist Church, Thirty-first and Diamond streets, has taken up the moving picture business as a more or less permanent method of raising church funds. It gives a show every Saturday night.

So successful has the practice been that debts which had long been a source of worry to the leaders in the congregation have been paid, and the church is financially independent. Many other churches give them occasionally to raise funds for special purposes.

Manager Spencer, of the Delight Theater, Tenth street and Central Avenue, Fort Dodge, Ia., is one of the few men in the business who is pleased to a certain extent at the increased price of films, he believing it will be the means of crowding from the market that class of films which is immoral or suggestive and for this reason will elevate the business and will make moving picture theaters even more popular than ever.

"The increase to a certain extent works to the disadvantage of the exhibitors, and theaters in all parts of the country have been compelled to close their doors, but it is claimed the step taken will ultimately result in great benefit to the business in general, in that the quality of the pictures will be greatly improved and all suggestive and immoral ones cut out altogether, thereby insuring a sound basis and permanency to the business."

Mr. Spencer believes in giving his patrons the best, and for this reason has accepted the service of the combine at the advanced price, trusting that increased patronage as a result of the superior quality of his pictures will equalize the increase in film rentals.

#### CANADIAN LEGISLATURE WILL REGULATE SHOWS.

Toronto, March 11.—At the Police Commissioners' meeting this afternoon, the Board received a request from the City Council, asking them to grant no more licenses for moving picture shows for a month, pending the application made by the Council to the Legislature for power to regulate them.

#### ASBESTOS BOOTHS NOW THE ORDER.

Between the Police and the Fire Inspectors, Massachusetts Showmen Never Know Where They Are At.

Owners of moving picture shows in Pittsfield and vicinity were notified last week by State Inspector James W. Hoyt, of North Adams, that the asbestos booths ordered installed by J. H. Whitney, chief of the Massachusetts District Police, had been approved by the New England Fire Insurance Exchange, and that there would be no further trouble along that line. The present sheet-iron booths, approved and ordered installed by the Insurance Exchange several weeks ago at costs to the show managers ranging from \$50 to \$100, will now go to the scrap heap. It is expected that the new booths will be in use on or before April 1.

Theaters which heretofore escaped without any covering about moving picture machines, will also be obliged to install asbestos booths of the new approved type. These booths will vary in size according to the number of moving picture and stereoscopic machines used and are to be made of structural steel covered with asbestos boards at least a quarter of an inch in thickness. Provision must also be made for ventilation. General specifications for the construction of the booths or inclosures are to be sent out by the State Police this week. Notice is given that the betterment must be made without delay. Failure to do so will be considered cause for prohibiting the use of moving picture machines in any places where public exhibitions are given.

#### KENTUCKY WANTS ITS SHARE OF GRAFT.

Louisville, Ky., March 11.—Local managers of moving picture shows were rounded up this week by Revenue Agent for the State at Large Arthur E. Hopkins. He notified them that the State wanted \$40 a year, the usual theater license, and was obdurate when they complained to him that they were already paying the city's exhibition license.

He brought two of the managers into the office of the County Clerk himself, and if the others are not all paid up within a few days he will file suit.

#### INJUNCTION ASKED AGAINST THE PRODUCTION OF A "ROMAN SPECTACLE."

A suit to recover damages for infringement of property rights in the dramatization of "Ben Hur" was begun last week in the United States Circuit Court by Harper Bros. as owners of the copyright; Klaw & Erlanger, the theatrical firm which controls the rights of dramatization, and Henry L. Wallace, son of the late Gen. Lew Wallace, the author, and administrator of the estate of his mother, Susan E. Wallace, against the Kalem Company and the Kleine Optical Company.

The complaint alleges that without authority or permission the defendants are producing "Ben Hur" in moving picture theaters. The production is advertised as a "Roman Spectacle," the pictures, the complaint alleges, being adapted from Gen. Wallace's book. The Court is asked to grant a restraining order while the litigation is pending.

#### INDIANA THEATER FAILS.

Elwood, Ind., March 2.—The plethora of moving picture shows in this city and the lack of moving coin caused the firm which recently purchased the Crystal and reopened a new theater known as the "People's," to suspend business to-day. Elwood would not support three moving picture shows at this time. The Princess and the Theatrum are dividing the patronage, but the business is not promising.

The Royal, Piqua, Ohio, and the Luna, of Lorain, Ohio, have also been closed permanently.

#### FILMS THAT PLEASE.

"In a Difficult Position," a film showing the antics of a dude in endeavoring to hide a bad reefer in the seat of his trousers while in a ballroom, is one of the best laugh-producers yet issued.

The tragic story of "Francesca di Rimini, or, The Two Brothers," has received frequent applause for the good acting, but nothing like the rounds of applause it is getting from crowded audiences this week in a theater not a thousand miles from New York. The reason is that the dialogue between the leading actors in the plot is carried on in a realistic manner by people behind the screen. This idea could be well applied to many subjects which require more than pantomime to explain the situations.

"Sally, the Beautiful Typewriter," is an interesting picture story, melodramatic in quality and filled with exciting situations. It shows how a thief planned to get at the securities kept in a rich man's safe, his detection by the pretty stenographer, his attack upon her and the final capture of the miscreant. To see the film is like watching a play enacted and it proves every bit as interesting."

#### ALDERMEN APPROVE SUNDAY OPENING IN ROCHESTER.

Bill Now Goes to the Mayor.

By a vote of 12 to 9 last week, the Common Council passed the so-called Kneelney ordinance permitting theaters and picture shows to be open on Sundays. The discussion was spirited at times and party lines were obliterated. The ordinance was adopted against the advice of Corporation Counsel Webb and in spite of the protest of many of the aldermen, who contended that it would be a gross impropriety to take any action pending the decision of Justice Foote in the theater actions now before the Supreme Court.

The ordinance will now go to the mayor, with the other proceedings of the council, for his approval. If the mayor follows the advice of the corporation counsel and vetoes the ordinance, it cannot be passed over his veto except by a two-thirds vote. The ordinance will not take effect until it receives the mayor's approval or is passed over his veto. The amended ordinance as passed by the Board of Aldermen provides for opening the theaters between the hours of 2 and 10 P. M.

#### THE CITY OF BRAIN FOOD FAME SHARES ITS HONORS WITH THE MOVING PICTURE SHOW.

The Crank Turner Re-christened as "A Missionary for Good."

"Cheap theaters are missions for the young, the man that turns the crank operating the moving picture machine is a missionary to the young men, and the illustrated song artist a gospel singer in disguise."

That is the way Chief of Police Farrington, of Battle Creek, Mich., has sized it up. That the vice-cent theater has done much to discourage and diminish drinking and crime in that city was another declaration made by the boss of the city blue coats.

"Yes, sir, by gorry," said Farrington, "I honestly think that these nickel shows have really done more to prevent drunkenness and drinking in this city than all the sermons that were ever preached."

"Before we had them with us what was a young fellow going to do for amusement? There was the saloon inviting him in. He naturally got to drinking just to pass away the time and he soon fell into the habit of hanging around saloons, meeting bad company, and before long he had gone wrong."

"Now look at the difference. For ten or fifteen cents a young fellow can get a whole evening's entertainment, and he can go home with a level head and wake up in the morning without a sick headache and a bad taste in his mouth. And the young fellow can take his girl to one of these cheap shows and it does not cost him his whole week's pay to do it, either. And every one of the cheap theaters here put on a show that could not offend the most fastidious. They also keep the farmers who come to town out of saloons."

"The saloonmen of the city do not like to see these cheap shows doing business here. Every one of them complains that it takes money out of his pocket, and I would not be surprised to see several saloons close up here as a result of the inroads made on their income by the cheap theaters. I like them. I wish we had more of them here. My officers would have fewer drunks to look after."

#### SUICIDAL RIVALRY.

As a result of keen rivalry between two moving picture houses, The Scenic and The Turn Hall Theater, Rockville, Conn., is seeing more pictures at one performance than any other place in the State. One advertised 8,000 feet of film and the other 10,000 feet of film. The latter took over three hours to pass through the machine, and as the house was packed many stood three hours watching continuous performance of moving pictures for ten cents. Both have men out scouring the country for new pictures and rushing them to Rockville. Everything pictured in the world will be brought before Rockville eyes if the present rivalry continues unabated.

Trenton, N. J., Mar. 5.—The management of the Star makes the announcement that after to-day the pictures in this beautiful theater will be changed every day—six new shows a week.

This gives the patrons an entirely new bill every time they visit the Star.

#### BUTTE, MONT., HAS ITS OWN IDEAS OF MORALITY.

Miss Reitz and E. H. Alexander were arrested in Butte last week on the charge of exhibiting moving pictures wherein were shown scenes of a train wreck. A city ordinance prohibits the showing of moving pictures depicting train hold-ups or the like.

Miss Reitz and Mr. Alexander put up a bail bond of \$100.

#### NEWARK, N. J., TO LICENSE OPERATORS.

Under a ruling of City Attorney Child and with the concurrence of the Fire Board, Superintendent Gasser, of the Bureau of Combustibles and Fire Risks, has undertaken to impose further restrictions on owners of amusement places in which there are moving picture machines. Beginning with March 1, machine operators will be compelled to submit to an examination as to their knowledge of the uses of the machines and general fitness to be given a license.

Owners of moving picture shows have been notified in a circular letter that it is the intention of the city to enforce the law by the establishment of a set of rules and by personal inspection.

A series of questions has been compiled and nine men submitted to the tests yesterday afternoon. Seven were licensed and two rejected because they were under twenty-one years of age and lacked the requisite experience. Violation of the terms of a permit involves revocation of license; the law provides that violations of the rules shall be equivalent to a violation of the law itself.

Rules governing the operation of the machine stipulate that it must be tried out and oiled before each performance; films must be stored in metal-lined boxes and not in wooden boxes, and the use of "kinky" films or rolls that are otherwise faulty is forbidden.

Rules have been suggested to Superintendent William P. O'Rourke, of the Building Department, that in issuing permits for the construction of moving picture theaters, owners be requested to have the machine placed back of what would ordinarily be the stage, with the screen at the front entrance, so as to seat the audience facing the exits.

#### FIVE CHICAGO THEATERS CLOSED.

Five nickel theaters in Chicago were closed last week by the police by order of Acting Building Commissioner Knight. All of these amusement places had one month in which to comply with the building ordinances and are alleged to have failed to do so. The names of the owners and the address of the theaters are as follows:

H. J. Daniel, 492 East North avenue.

C. E. Hynds, 543 South Lincoln street.

Anna Hunkler, 422 Larrabee street.

Joseph Vinci, 235 Division street.

Samuel Schiller, 1629 North Clark street.

"We inspected all of these places a month ago," explained Mr. Knight. "Their proprietors were told to comply with the ordinances. We found various violations, such as chairs scattered about in the auditorium, no red lights, rear exits obstructed, overcrowding and having dressing-rooms. None are permitted to have dressing-rooms. Some had one or more violations and others offended in a different way. We want these little places as well as the large playhouses to comply with the ordinance."

#### ST. JOSEPH, MO., WILL CENSOR PICTURES.

An ordinance has been introduced in the City Council providing for an inspection of all films used by moving picture concerns before they are displayed to the public.

The ordinance provides that all films or pictures for use in moving picture theaters or arcade machines must be approved by the chief of police. If they are satisfactory, he will issue a permit for their display. The permit will cost nothing and will not have to be renewed when new films are examined and found to be all right. The ordinance provides a severe penalty for any one using uninspected films or those which have been condemned by the chief of police.

"It is not the intention of the measure to run any one out of business," said T. F. Ryan, author of the bill, last night.

"but to guarantee to the public a clean lot of moving pictures and arcade shows. These places are patronized by old and young alike and only the cleanest shows should be displayed to such audiences."

Fred Cosman, manager of the Crystal Theater, the most extensive exhibitor of moving pictures in the city, said he was in favor of Ryan's ordinance, with the exception of the three-day clause, which provides that all films shall be inspected by the chief of police not less than three days before they are exhibited to the public.

"I receive my films every Saturday or Sunday morning," said Mr. Cosman, "and in many instances only a few hours before our afternoon performance begins. It would therefore be impossible for the chief of police to examine them three days beforehand. I am heartily in favor of the measure myself. I never show any picture in which crime of any kind, such as murders, highway robberies, or anything of a sensational nature takes place. The City Council visits the Crystal in a body nearly every Monday night and I will leave it to them to state as to the class of pictures we show here. I favor the bill, but I hope the three-day clause will be amended so as to have films inspected any time before they are shown."

#### "THE LEGITIMATE" OPENS WAR ON MOVING PICTURES.

A delegation representing prominent theatrical managers, dramatists and actors in New York, are trying to convince Congress that there is a menace and injustice to dramatic art and the theatrical business in the moving picture shows.

Their mission is partly in the interest of the bills introduced in the Senate and the House, to compel manufacturers of phonograph records to pay composers a royalty for the music transmitted through their machines, but it has also a direct bearing on the stage.

The managers contend that the cinematograph and phonograph have invaded the stage to such an extent that the old copyright laws no longer cover the rights of authors or protect managers who have purchased the exclusive rights to plays.

They will urge that the following clause, framed by Daniel Frohman, be inserted in both the Kirtledge bill before the Senate and the Barchfield bill before the House:

"It be a dramatic composition that it be unlawful to publicly perform or represent the same; to publicly exhibit any representation of any performance thereof, or to make any form of record thereof from which it may be mechanically reproduced or represented."

The agitators of the new legislation include Daniel Frohman, David Belasco, Augustus Thomas, John Drew, George Ade, J. I. C. Clarke, Charles Klein and H. P. Mawson. Each will make a plea for the bill to members of the committees.

#### HALF-HEARTED ATTEMPT TO BOOST PRICES IN OKLAHOMA.

Efforts to form a nickelodeon trust in Oklahoma City have failed. Only one house floats the ten-cent sign, after an agreement had been reached that the price would be boosted. The owner of the ten-cent establishment says: "We simply cannot pay expenses at five cents a head."

Nine other nickelodeon owners are sticking to their former price. Although several of these had signed an agreement to boost the admission, they are refusing to do so now. "I'll join the combine if all will sign," says one. "I'd rather shut down my show than play safe."

Two of the moving picture houses will be transformed into vaudeville theaters.

#### RESOLUTIONS ADOPTED BY THE GREATER NEW YORK EXHIBITORS' ASSOCIATION

At a Regular Meeting Held at the Murray Hill Lyceum, New York, on March 6, 1908.

Your committee have carefully considered all the present conditions, and discussed them fully and freely, decided to present to this association the following series of resolutions:

Resolved: That the question of fixing prices of admission—whether to establish them at 10 cents or 5 cents—must be left entirely to the judgment and discretion of all our members in their own show. This association as a body cannot attempt to dictate to its individual members what they shall charge for admission. If, however, various members who may be competitors in their immediate neighborhood shall decide among themselves to agree upon a certain price,

and shall sign a proper stipulation to that effect, then this association, through its executive committee, will ratify such an agreement and endeavor to keep it in force. In other words, your committee is strongly of the opinion that "local option" should prevail in this matter.

Resolved: That the matter of the number of reels to be used, the length of show, etc., is also to be considered a matter of mutual agreement between such members as may be thrown into neighborhood competition. Conditions of localities must govern. Business is business and no committee can fix a hard-fast rule upon which others may be forced to act. We believe that each man in the business must make and will make his own way, according to his own principles and beliefs.

Resolved: That this committee is firmly of the belief that the present combinations of film manufacturers, on the one hand, and of film renters on the other, has resulted in a serious injury to the interests of the large body of exhibitors who make up this association, and that we urge all members to give the situation serious thought and endeavor to devise a way out of the difficulty. We regard the new schedule of prices as the new contract as unfair and inequitable. We are of the further belief that it is inconsistent with the purpose for which we organized to allow offices to be held by any person or persons who are in the renters' business. We advocate entire independence of action as to where we shall procure our reels, and, feeling as we do, that we, the hundreds of exhibitors here and elsewhere, are the real backbone, the true financial foundation of the moving picture business, this committee does not hesitate to advise the entire association to assert its strength. If one combination of manufacturers and of renters shall act arbitrarily, so as to endanger our prosperity, then we must look to independent sources for relief.

Resolved: That this committee recommends to the association the suggestion that with careful thought and united action it may yet be possible for the association as a corporation to transact its own rental business profitably and harmoniously.

Resolved: That your committee further suggests the continuation of its investigating power for several purposes. The matter of counsel fees, the expenditure of our funds, the preparing of a set of by-laws under which we can intelligently operate, and the immediate reorganization of the association, are matters properly come before your committee, with the assistance of the ex-committee.

#### Who's Who—and Why?

##### J. H. HALLBERG.

It is of interest to note that, under the caption of "Electrical Engineers of the Times" there appeared in the "Electrical World and Engineer" a biography of J. H. Hallberg, from which we make a few extracts. Mr. Hallberg is the inventor of the Electric Automatic Economizer advertised for the first time in our last week's issue.

Josef H. Hallberg was born in Falkenberg, Sweden, in the year 1874. In 1890 he graduated from Latin-Laroverket, Halmstad, Sweden. Shortly thereafter he came to America and entered the Ottumwa Iron Works, Ottumwa, Iowa, as apprentice in the machinist trade. For three years he served as electrical engineer and designer for the Standard Thermometer & Electric Company, Peabody, Mass.

From 1899 until 1903 he was electrical engineer and designer with the General Incandescent Arc Light Company, New York. While with this company he patented and developed a complete line of modern enclosed arc lamps, alternating-current regulators, automatic transformers, switchboards and protecting devices. He has also engineered many important street lighting installations, the most notable of which is the street lighting system in Cincinnati, Ohio, which is remarkable in that there are installed about 6,000 four-ampere series alternating-current arc lamps which require over 105 separate circuits, with transformers, regulators and switchboards located in sub-stations. This is the largest arc-lighting installation in the world using series alternating-current arc lamps.

In 1903 Mr. Hallberg was appointed general superintendent and electrical engineer for the Cincinnati Gas and Electric Company, with full charge of its electric power stations and distribution system, comprising about 30,000-horse-power of steam and electric equipment and a large storage battery. While in charge of this plant he made many important changes in the methods of operating the power plants and the storage battery, considerably re-

## Which Shall It Be? SUCCESS or OBLIVION

One can be as easily attained  
as the other.

## It's Up to You

Recognized Quality versus Unknown Quantity

**DO YOU GET IT?  
IF SO, BE WISE**

Keep your eye on the would-be philanthropists

Use the Films that Get the Money

Pittsburg, Pa. Rochester, N. Y. Des Moines, Ia.

**PITTSBURG CALCIUM LIGHT AND FILM CO.**

Selling Agents for the Motograph

## NEW INDEPENDENT RENTAL SERVICE

**NEW FILMS REASONABLE PRICES**  
**First-Class Service Guaranteed**

We offer the films of the Independent Manufacturers and also the films of the following makers for whom we are sole American Agents:

**HEPWORTH MFG. CO., LONDON**  
**R. W. PAUL, LONDON**  
**GRAPHIC CINEMATOPH CO., LONDON**  
**CRICKS & SHARP, LONDON**

We beg to solicit your trade and ask you to write us immediately for our rental service terms.

**FILMS ALSO SOLD TO RENTAL BUREAUS**

**NEW SUBJECTS WEEKLY**

**WILLIAMS BROWN & EARLE**

Dept. P, 918 Chestnut St., Philadelphia, Pa.

Licenses under the Biograph Patents.  
All purchasers and users of our films will be protected by the American  
Mutoscope & Biograph Company

ducing losses and operating expenses. In the early part of 1904 Mr. Hallberg was elected vice-chairman of the Cincinnati Chapter of the American Institute of Electrical Engineers, in which capacity he acted during that year.

In 1904 Mr. Hallberg established an office in New York City as consulting engineer. He has been retained as consulting and advisory engineer to the Commission on Municipal Electric Lighting of New York City, and has been appointed consulting expert for the National Carbon Company, Cleveland, Ohio, in all matters relating to carbon for electrical purposes. He has also been retained as consulting engineer by several large lighting and power, industrial and manufacturing plants.

Mr. Hallberg is the author of numerous technical papers and articles and the inventor and patentee of electrical apparatus and systems, among which may be mentioned a single-phase to poly-phase alternating-current trunk-line electric railway system.

## CORRESPONDENCE.

**SPRINGFIELD, MASS., THEATERS ARE O. K.**

Springfield, Mass., March 11, 1908.

The World Photographic Publishing Company:

Gentlemen—I beg to call your attention to the false statements being broadcast in the daily papers that the nickelodeons lose licence in Springfield, Mass. This is an injustice to our good houses in Springfield, as no such thing ever happened here, but did happen in Holyoke, Mass. Kindly correct this impression in your next issue, and oblige,

Yours very truly,

E. L. KNIGHT,

Mgr., Bijou Theater.

## EXHIBITORS TO CONTROL EXCHANGES.

Editors Moving Picture World:

Dear Sirs—There seems to be a great deal of anxiety among moving-picture men all over the country lately on account of the formation of the film trust, and great many remedies have been suggested by various writers. I have read these articles with a great deal of interest as I am an exhibitor myself and am very much interested in everything pertaining to the business. Some of these remedies would, in my opinion, be all right if there was any good way of holding the trust down to an agreement to supply film at a reasonable rate. Unfortunately no such agreement has been reached. The trust has dictated its terms and we must agree to abide by them.

"Oh," they say, "but there are the independent companies." Well, what does that amount to? Just this much: so long as the association holds the prices up the independent concerns will hold them up also. In fact they have to do it. They have their expenses to pay. Some cities have from 15 to 25 different film rental companies. Each has to pay for floor space, fuel, help and the hundred and one items which present themselves to the business man. Now, Mr. Editor—and I might say Mr. Exhibitor—right here is where we might do something. Why not cut out these big expenses? In Chicago, for instance, why charge the theaters all over the Northwest for maintaining a large number of expensive exchanges which are absolutely unnecessary?

Instead of all these exchanges, why not have one central exchange and a branch exchange—say every 150 or 200 miles? But how are we to start such an enterprise? Well, here are a few of my ideas: 1. Start, organize all the theater managers. It is easy to do that when you can point to a plan of saving them big money. And continue to organize the States until every manager sees it to his interest to join the local in his town or county. Let every member pay an initiation fee and be allowed to subscribe for stock; no one outside the managers and exhibitors to be allowed to purchase stock. The money so raised to be used to purchase film, same to be rented to exhibitors as at present.

Now I have outlined a plan which I am positive would have a very far reaching effect. Some of the effects would be: 1. Driving the junk dealers out of business, as the exhibitors could get a scale far below them for good film. 2. Maintaining a good quality of educational, moral and perfectly clean subjects; the exhibitors could then talk direct to the manufacturer and tell him what he is in need of. 3. Keeping the low-grade places out of the business; the exchange would not deal with saloons or low-grade resorts; the high-class places could keep an eye on every place in town and



report: places which would be unfit to patronize on account of bad surroundings, etc.

Now, Mr. Editor, I have been in the moving-picture business for some time and am now located in a regular "church" town. People here were prejudiced against all kinds of theaters and at first I had a small crowd; but by giving good clean shows I have been able to attract not only the laboring class, but also the clergy and higher and wealthier people to the moving-picture shows. Trusting you will give this a place in your valuable paper, I am, Truly yours,

A. K. WYAND,  
American Electric Theater, Northfield, Minn.

Iola, Kan., March 12, 1908.

Editors Moving Picture World:

Dear Sirs—I think the managers of moving-picture theaters should get together in one organization to the benefit of all concerned.

Yours truly,  
E. S. HARRIS,  
Mgr., The Rose Theater.

#### A HINT TO EXHIBITORS IN WASHINGTON, D. C.

Washington, D. C., March 16, 1908.

Editors Moving Picture World:

Dear Sirs—I notice a paragraph in the last issue of the World, stating that Senator Platt had visited a nickel theater in Washington and that he was gracious enough to tell the manager that he enjoyed the show. I, too, visited all the shows in Washington last week and went the rounds with a friend on Sunday evening, but cannot agree with the Senator. With the exception of three places, all the shows in the Capital city are inferior to the nickelodeons in any other city—even some of the houses charging ten cents put on a show that is a disgrace to the profession. I refer particularly to the dim, unsteady picture, the annoying flicker of shutters out of order and the scratched and patched relics of ancient films. In all my ten years' experience I never saw such a wretched exhibition as was given by one show on Pennsylvania avenue on Sunday night; between scratches and patches there was hardly enough picture left on the film to tell what the subject was, and the pictures danced about on the screen as if the machine head was falling apart.

There is no excuse for this, as all the shows are making money, or have been making money—several say that the business is falling off. This is not to be wondered at. True, the audiences here are largely composed of transients, and as these people have seen better shows in their own towns, they will steer clear of the others here after having seen one show; the regulars also are realizing that they are not getting their money's worth and staying away.

Only one theater in Washington is getting Class A service. The suicidal policy of getting the people's money on false pretences is not only ruining the business here, but its effect is far-reaching. The amusement-seeking public in Washington can and will support good shows and should have the best. A new theater is being built on Ninth street at great expense and it is to be hoped that the proprietor will also set the pace in the quality of the show.

As a lecturer I greatly deplore the custom of running films long after they are mere junk, and hope that the film renters' association will take active steps to remedy the evil before it is too late.

Yours truly,  
J. H. UNDERHILL.

#### A PROSPEROUS SEASON IN BOSTON.

Boston, Mass., March 14, 1908.

Editor Moving Picture World:

Dear Sir—in my visit here in Boston I find all the moving picture theaters doing a great business from morning until night; there is always standing room only in the different theaters, including the Premier, Comique, Star and Keith's new Bijou Dream, where they have installed a glass stairway with running water effect which from the crowds it draws proves that it is a novelty new for Boston. In most of the houses here they employ five or six singers, and the pictures are put on right, which I think is due to the strength of the operators' union here, and I was glad to find that in most cases the operator was classed and treated as a human being, not a machine. The result is good pictures. I visited my friend Mr. Howard and found everybody in his establishment busy as bees. Wishing your paper every success, I remain,

Yours truly,  
W. GUNBY SMITH,  
of Diamond & Smith.

## SongSlides

By SCOTT & VAN ALTENA

59 PEARL STREET

LATEST SETS, \$5.00 PER SET

"Make Believe"

"Two Little Baby Shoes"

"Summer Time"

"The Girl is Waiting, Annie."

"The Lusty Venetian Boys in Blue."

"In the Garden of the East."

"I'm Starving for One Sight of You."

These Sets can also be obtained from most Film Exchanges

WE DO NOT RENT SLIDES

## LE ROY'S ACMEGRAPH

NEW YORK APPROVED

The Peerless Moving Picture Machine

Stage Lighting Apparatus

AND ALL SUPPLIES

Write

LE ROY, ACME EXCHANGE,

133 3d Avenue, New York

## Moving Picture Machines

Edison, Powers Cameragraph No. 5, Cineograph and Optigraph No. 4 and all accessories

## Grand Monarch Special Rheostat

made of Cilmex Wire

We deal in everything in the Moving Picture Business

A. G. ERARD ELECTRICAL PROJECTING CO.

Manufacturers and Dealers

714 GULL STREET - KALAMAZOO, MICH.

## MOTION PICTURE FILMS

We can rent you any and all the LATEST and FEATURE Motion Picture Films manufactured.

WRITE FOR OUR SPECIAL PROPOSITION

O. T. CRAWFORD FILM EXCHANGE CO.

Gayety Theatre Building, St. Louis, Mo.

BRANCHES: EL PASO, TEXAS Houston, Texas  
Care of Crawford Theatre 214 Levy Building

## Projecting Machines and their Manufacturers.

### No. 5.—The Motiograph.

During the past several years there has been a marked similarity between the products of the different makers of motion picture machines, but in many ways the Motiograph is an exception, a radical departure, and a great improvement. The Motiograph looks different, it is different, and projects a picture the quality of which is different and a great credit to both the designer and the manufacturer. The Motiograph possesses the unique distinction of combining a very high degree of artistic merit with simplicity, rigidity, durability, protection from dust, dirt and accidents, and great convenience to the operator.

A few of the special features of advantage claimed for the Motiograph are: A saving of nearly 50 per cent in the non-exposure, which eliminates the flicker in projection;

A quick film rewind connected with the main crank handle;

An automatic fire proof shutter that never fails;

A greatly improved framing device; Enclosed gears and working parts;

A perfect take-up;

Turn-Table base to mechanism;

Double Sprocket Idlers (not shown in the cut);

Improved arc lamp with all hand wheel adjustments;

"Lid-Off Wide, Open" Lamp House; and

The Gibraltar Swivelled Pedestal Stand.

The best materials are used throughout, and many of the higher speed bearings are hardened and polished, while the workmanship is of the quality that is found in the higher grade standard sewing machine.

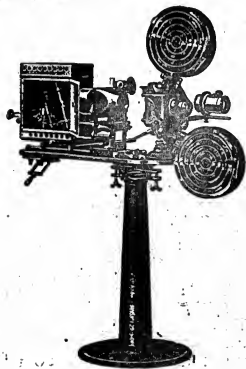


Fig. 1.

Fig. 1 shows the complete machine. In response to why the name was chosen Mr. Roebuck said "Motiograph" was selected as a name because it signifies "A Motion Record."

The Shutter is probably the most important element in a Motion Picture Machine. It is well known that the elimination of flicker in the picture depends upon the degree of non-exposure as compared with the period of exposure. The best that has been accomplished by machines generally known to the trade has been a duration of picture equal to about 50 to 55 per cent as compared with a duration of darkness equal to about 45 to 50 per cent. Greater exposure would be at the expense of brilliancy, on account of the movement of the film. In the Motiograph the period of non-exposure has been reduced to nearly 27 per cent, which means a reduction in the period of non-exposure amounting to nearly 50 per cent, and an increase of equal proportion in the period of exposure or duration of picture, which means far more in the results than the figures would seem to indicate.

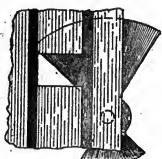


Fig. 2—Disc Type of Shutter.

The form of shutter construction in general use in other machines is known as the disc type (Fig. 2), which is usually mounted on the framing device and travels up and down with it. In opening and closing the light aperture, which is about 11/16ths of an inch high by 15/16ths of an inch wide, the disc shutter crosses the aperture over its greatest length, which is diagonally across from corner to corner, a distance of about 1 1/4 inches.

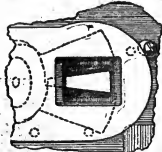


Fig. 3—Motiograph Shutter.

The Motiograph shutter (Fig. 3) is a new and original type, known as the "double truncated cone," by the use of which the light aperture is opened and closed across its narrowest width, which is 11/16ths of an inch. The shutter travel is further cut in half on both the opening and closing movements, by the double shutter, which opens and closes from both sides at the same time, thus making the period of opening and closing cover a shutter travel of 11/32nds of an inch, as against a diagonal shutter travel of about 36/32nds (1 1/4 inches), when using the disc type of shutter. The period of non-exposure when using

the disc type of shutter is still further lengthened by the necessity of using a wider wing on account of the shutter being carried up and down by the framing device. The Motiograph shutter does not change position with relation to the light aperture while framing the picture.

The Motiograph shutter is provided with a pair of Interrupting Wings, for the purpose of dividing the period of exposure, but they are reduced in width in proportion to the reduction in width of the main wings.

The shutter is entirely out of harm's way, being enclosed within the main frame.

Steady Pictures depend upon two conditions, viz: a perfect film, and a perfect machine. Without a perfect film no machine will project a steady picture; while, on the other hand, with the most perfect film obtainable, steady pictures cannot be projected without a machine that is properly designed and absolutely accurate in its vital parts. For example, an error of 5/1000ths of an inch in either the film, the sprocket wheel, or the Geneva Star, or in the adjustment of the Star to the Geneva Driver (pin wheel), when using a lens of six-inch focus, produces an unsteadiness or dancing movement of the picture on the screen to the amount of approximately one inch, when the machine is located at a distance of one hundred feet from the screen, and a combination of two or more of the above errors may multiply the unsteadiness in proportion to the number of errors. A variation of a much smaller amount than the above is not only tiresome, but very annoying to the eyes.

In the construction of the Motiograph, many thousands of dollars more than is customary have been expended for special tools, dies, jigs, gauges, etc., with a view to making the parts of the machine accurate and uniform. The above, together with great care in manufacturing, are the reasons why the pictures are more steady.

The Geneva Movement for the operation of the intermittent sprocket wheel is used in the Motiograph, because it is

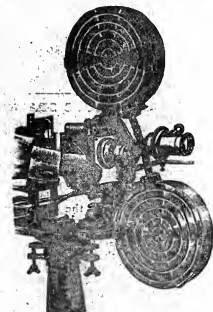


Fig. 4—Rewinding the Film on the Motiograph.

claimed it is the only movement that will carry the film with sufficient speed and accuracy to give a sharp, clear and steady picture, without injury to the film.

The Motiograph Quick Rewind (Fig. 4) is a new and novel arrangement, for which a patent application has been filed, and nothing that approaches it is to be found on any other machine. The film is rewound direct from the main crank handle—the most convenient and comfortable location for the operator, besides which, the greater sweep of the handle makes it possible to rewind without fatigue, and by the power being communicated to the opposite side of the machine in order to reach the reel arbor, the magazine is located with door toward the operator, an advantage that is highly prized by every operator of experience. The location of the crank, instead of being on a line with the face of the operator, is on a line with his elbow, which is the easiest position for the arm, besides which the sweep of the crank is double that used on other forms of rewind. Those who haven't already had the experience should hold their arm in that position, turn a short crank with a heavy load for three minutes, and see how they like it. Then imagine doing it every half hour, besides the regular work of operating the machine. It's a pleasure to rewind with the Motiograph. A thousand feet may be rewound with ease in from two to three minutes. To shift the connection between the crank and the reel arbor, all that is necessary is to loosen a small thumb screw under the crank boss of the main frame, turn the crank slightly, pull it outward about

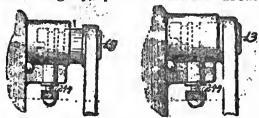


Fig. 5—Position of Crank when showing Pictures. Fig. 6—Position of Crank when Rewinding Film.

$\frac{3}{8}$ ths of an inch (see Figs. 5 and 6), and tighten the screw. It is unnecessary to remove either the magazine or the reel for rewinding; in fact, with reasonable care, and by the use of a few



Fig. 7.

feet of white leader on the film, it is not even necessary to disconnect the film from either reel until the film is to be changed for a different subject.



Fig. 8—Enlarged View of Fire Trap or Valve.

The Fireproof Film Magazines (Fig. 7) with four roller traps (Fig. 8) are an important improvement, as the double set of rollers offers double protection. The rollers are spring actuated, which insures that they are always in close contact, thus preventing any possibility of an ignited film passing the trap or valve.

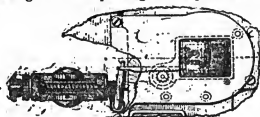


Fig. 9.

The Automatic Safety Fireproof Shutter (Fig. 9) is claimed by the manufacturers to be the only safe shutter that has been designed for this class of work. The shutter is direct connected to a spring ball governor and does not have to depend on friction, gravity or air pressure as in other forms, but is closed by the action of the spring. The Ball Governor has proven its reliability by its uni-

versal use on the Steam Engine and the Talking Machine. The Governor, which is located in the body of the machine, is connected to the shutter on the film gate in a novel manner that allows the film gate to be opened and closed without in any way disturbing the connection between the two. Several of the other shutters on the market will stand open while the film is not in motion. Not so with the Motiograph.

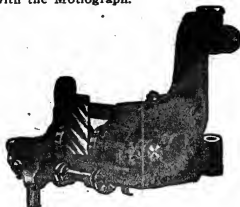
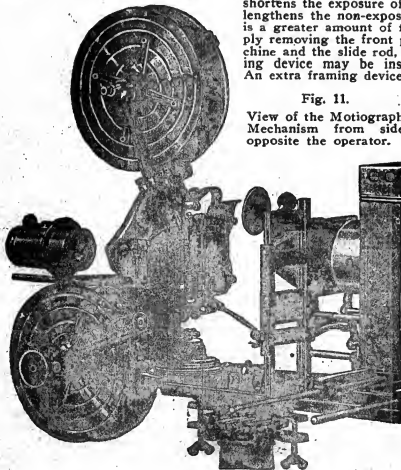


Fig. 10—Framing Device.

The Motiograph Framing Device (Fig. 10) allows an adjustment of considerably over one picture, and does so without disturbing any other part of the mechanism. Nothing but the Geneva Intermitent Pin Wheel and Star, and the Sprocket Wheel and Idler Roller are carried on the framing device. The Pin Wheel and the Star are entirely enclosed, thus protecting these two parts that are most vital to the life and accuracy of the machine, from dirt and accident, besides retaining the oil. In other machines the framing device carries the shutter up and down, by reason of which the wing must be made larger, which considerably shortens the exposure of the picture and lengthens the non-exposure. The result is a greater amount of flicker. By simply removing the front plate of the machine and the slide rod, the entire framing device may be instantly removed. An extra framing device may be kept in

Fig. 11.

View of the Motiograph Mechanism from side opposite the operator.



# The Moving Picture World LEADS THE WAY

**FIRST**—With information of vital importance.

**FIRST**—With news of the trade.

**FIRST**—As a valuable aid to readers.

**We are not manufacturers, nor are we subsidized by any one in the trade. We live by merit alone**

**GET KNOWLEDGE FIRST-HAND  
by sending**

**\$2.00 for a YEAR'S SUBSCRIPTION**

**Six Months' trial Subscription, \$1.00**

**to P. O. Box 450, New York**

## The Webster Press

*Book, Catalogue and  
Commercial Printing*

**21-23 ROSE ST., NEW YORK**

ESTIMATES CHEERFULLY GIVEN

**Are You Getting First Run  
Service? No.  
Are You Getting Junk? Yes.**

America is the land of vastness. It is the home of the marvelous and the magnificent. Its pre-eminence is nowhere better displayed than in the magnitude of its moving picture enterprises. Some of the film renters strongly remind me of some of these self-styled political reformers, who promise "the earth and the fullness thereof," grant their sincerity of purpose, if you will. Still the fact remains, they continue to get the junk of high prices. I am catering only to the business at home, and each customer has my personal attention. Write up, Moving Picture Exhibitors in Georgia, Florida, and South Carolina, and get my service, and make money for us both.

**ARTHUR LUCAS  
Moving Picture Supplies  
SAVANNAH, GEORGIA**

reserve for emergency use. Three minutes is sufficient to make the change. The framing handle is in the most convenient location for the ease and comfort of operation that could possibly be selected.

Enclosed Gears and Other Working Parts (Fig. 11) is original in the Motiograph, and is a feature of the utmost importance. In public places there is unavoidably a great deal of dust. It is brought in on the feet and stirred up by the continuous stream of incomers and outsiders, and naturally finds lodgment on any moist surface, such as the lubricated parts of a non-enclosed machine. It gets into the bearings and clogs them up, and quickly wears out and destroys the machine, besides rendering it at a very early date incapable of doing accurate work. In the Motiograph all working parts are enclosed to protect them from dust and accident, preserve the oil, and subdue the noise.

The gears and other parts of the Motiograph are readily accessible for oiling, etc., by loosening three thumb screws and removing the side cover. The front plate is held in place by a spring and may be instantly removed or replaced.

Sewing, mowing and other machines were at one time made with open gears and working parts, but experience prompted a change to the modern type with enclosed parts. The Motiograph is strictly ahead of the times in the Motion Picture line.

The Motiograph Take-Up is not only entirely practicable and a thorough success, but in our estimation is necessary for the proper handling and care of the film, and is a great improvement over the big floor magazine. By its use the film is kept clean, is prevented from becoming entangled, scratched and torn, and is protected absolutely from loss by fire in case of accidental ignition. The Motiograph take-up is operated by a wide flexible flat belt, the tension of which is regulated by an adjustable idler pulley, which insures a positive uniform tension, as well as a positive and continuous movement of the reel, without the danger of tearing the sprocket holes in the film.

The Indexed Turn Table Base permits of the mechanism being turned a quarter turn either way, which is a great convenience for oiling, inspection, etc. It may be instantly returned to its proper location.

The Frame of the Motiograph is made in one solid piece of gray iron, and being made hollow, it possesses the greatest possible strength in proportion to the amount of material used. Its rigidity prevents vibration in the pictures.

The Reel Arms are of tapered cylindrical form, being hollow in the center, and they are held in place on accurately machined surfaces by three artistic thumb screws in each.

The Spring Gate Catch is unique and effective. A touch of the finger releases it.

The Aperture Plate, the Sprocket Wheel, and the Sprocket Idlers have been designed with great care to avoid contact with the picture surface of the film. The Double Sprocket Idler Bracket is of advantage especially in running film that is badly worn and has many sprocket holes missing. The patented flanges prevent the film from running off

the sprocket. The cuts herewith show the single idler, but the machines are furnished with the double sprocket idlers.

Interchangeable Parts afford a great convenience to the operator, for, in case of accidental breakage of any part, a new part may be had from stock to take its place.

Simplicity is a very strong point in the Motiograph Mechanism. No parts have been used that are not considered absolutely essential to the production of the results to be attained, and every part that comes in hourly use by the operator occupies the most convenient location.

The Design of the Motiograph mechanism will be readily recognized by those familiar with the business, as a radical departure from those in general use, and there are several reasons for this radical departure, viz.: a desire to obtain the maximum of strength with the minimum of material; that the working parts should all be enclosed; to have every working part in the most convenient location; and to combine with strength and rigidity the best possible artistic effect.

The Finish of the mechanism is most artistic and durable and quite in keeping with the beautiful outlines and well balanced proportions.

Extreme Short Focus Lenses may be used, owing to the location of the shutter, which is unusually near to the film.

The Electric Motor Attachment, which has been designed to fit the machine, may be added at any time. It uses a broad soft flat belt, and has an adjustable idler for regulating the tension.

The Slide Carrier Swing is an important movement. By its use the slide carrier used for showing Stereoscopic views may be instantly swung out from in front of the condensing lenses, which means a saving of about 50 per cent over what is available when the slide carrier is allowed to remain in its normal position.

The "Lid-Off Wide Open" Lamp House means just what the description says. The top opens entire and almost the entire right side opens. Another advantage is that the lamp house is unusually large and roomy.

The Underwriters' "Lid-Off" Lamp House is the same as the preceding except that it has a smaller side door that is held shut by a strong spring hinge, and has a heavy wire basket on the top to prevent contact with anything that might become ignited through contact with the lamp house. It also has a supplementary bottom made of Transit Board, which is an asbestos composition.

A Dowser Shutter is mounted on the front of the cone, and is convenient for shutting off the light to safeguard the film, especially when using a machine that is not equipped with the automatic fireproof shutter. It is also of value in many cities and states where the fire ordinances are very rigid.

The "Motic" Universal Arc Lamp is another special production, and is adapted in every particular for use on heavy current. The carbons are held firmly between two strong jaws, and are clamped in place by a single thumb screw. The carbon clamps will hold firmly the entire range of sizes of carbons that are in general use.

All Hand Wheel Adjustments for

Focusing are a special feature that will be much appreciated by experienced operators. It has three adjustments, viz.: vertical, sidewise, and endwise. With the all hand wheel adjustments, the point of illumination may be accurately, quickly and positively adjusted to the focus of the condensers, and each adjustment is entirely independent of the other. The vertical and sidewise adjustments and the carbon feed have flexible ball joint shafts or arbors.

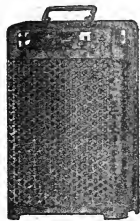


Fig. 12.

The "A. C. R." Underwriters' Rheostat (Fig. 12) is another improvement that is well suited to become a part of the Motiograph Complete Equipments. It is well insulated throughout, has a capacity of 25 to 30 amperes, is light in weight, compact, convenient and artistic in design.

The Workmanship is a feature of Motiograph construction of which the makers may justly be proud. Profit has been sacrificed at every turn by finishing each and every part as thoroughly and accurately as is practicable.

Dimensions.—The height from bottom of round base to top of body is 13 inches; to center of light opening, 8 1/2 inches; to upper reel arbor, 19 1/2 inches.

Weight of Mechanism, including upper and lower reel arms and M. P. lens, 28 lbs.

Weight of Lamp House, including double sliding base, baseboard and arc lamp, about 36 lbs.

Patents on the Motiograph.—The Motiograph is protected by six patents granted or applied for.

The Motiograph is manufactured by the Enterprise Optical Mfg. Co., a corporation organized in 1899 and now located at 154 Lake St., Chicago. They have a large and well equipped factory with all modern machinery, and a large investment in special made tools, dies, jigs, patterns, etc. After the 1st of May, they expect to occupy larger space in a new fireproof building that is now in course of construction.

## AMERICAN PHOTOGRAPHY

The biggest and best photographic monthly. Special clubbing rate with Moving Picture World for the next thirty days.

**\$2.75 FOR BOTH**

WORLD PHOTO PUBLISHING CO., 201 Broadway, New York

When writing to advertisers please mention the Moving Picture World.

## Film Review.

**Caught by Wireless.**—Routed out of the groove of conventionality, the Biograph Company presents a thrilling dramatic story that is as novel as it is interesting, based on the egregious possibilities of wireless telegraphy. The opening scenes are laid in Ireland, the first showing the interior of an Irish cabin, at which a despotic land agent calls to collect rent. Finding the husband absent, offers insult to the wife. The timely arrival of the husband results in the thrashing of the agent. The agent swears vengeance and returns later with two policemen to arrest the husband, but the trio get a warm reception, and in the skirmish the husband escapes and is advised later by a friend to leave the country, which he does after a tearful adieu to his wife and children. He takes the first steamer to America.

The land agent proves himself an unconscionable villain, who not only casts aside his faithful wife, but two years later burglarizes his employer's safe and flees unintercepted on a liner bound for New York. He would have made good his escape but for the mercurial celerity of the Marconi contrivance, with which the ship was provided. From Scotland Yard, London, a message for his apprehension is flashed to the steamer, which is in turn flashed to the New York police headquarters.

Fortuitously, on the same boat there are as passengers the wife and children of the young Irishman, who, having succeeded in getting appointed on the police force of New York, had sent for his dear ones to join him. The villain is recognized by the wife while on the ship, so, of course, his capture is an easy matter when the boat touched the dock at New York, where the happy reunited family have the satisfaction of seeing their persecutor run to earth.

The film is replete with stirring situations of a thrillingly sensational character, and the Marconi device, which is accurately reproduced, is most interesting and novel.

**Stage Memories of an Old Theatrical Trunk.**—Following is a synopsis of scenes in this Edison film:

Home of an Old Actress.—An old white-haired lady reading—Her young daughter enters and with all the joy of youth begs to go to her first fiancé's ball.—The old lady refuses, but relents upon recalling the days of her youth.—The daughter has no ball costume—Her mother remembers the costumes she used to wear during her stage career.

An Old Theatrical Trunk.—Mother and daughter ascend to the attic where lies the old trunk.—It is filled with numerous dancing costumes.—The young maid takes out one costume, after another, until finally a dainty little Japanese gown is found.—The daughter quickly puts it on.

The Daughter's Departure.—The old lady shows her daughter how to play the part for the costume she has selected.—The daughter rehearses her part to the

It is to **YOUR** advantage to give the  
**Novelty Song Slide Service**  
a Week's Trial.

You will then convince yourself of the superiority of our service.

**EVERY SLIDE IN PERFECT CONDITION**  
LARGE STOCK. ALL NEW SETS  
RATES LOWER THAN OTHERS CHARGE  
MUSIC FREE

**NOVELTY**

**SLIDE EXCHANGE,**  
871 Third Ave., New York City  
Dept. M.

## The Collinwood School Fire

Film. The only one. Playing here to capacity houses.

WILL PLAY YOU ON SHARES

**AMERICAN THEATRE, CLEVELAND, O.**

WM. BULLOCK, Mgr.

**IN ROLLS**  
Correctly Numbered  
**TICKETS**  
BEST PRICES  
**STANDARD TICKET CO.**  
161 Pearl St., New York City

\*\*\*\*\*  
**WANTED**

**Operators Operators**

IN  
**UNITED STATES & CANADA**

To send in your name and address on a postal and you will receive something that is **\$\$\$** to you. Cost you nothing.

Write Now.

**AMUSEMENT SUPPLY HOUSE**

Offices, 110 Franklin St., Buffalo, N. Y.

\*\*\*\*\*

**KEITH, PROCTOR & POLI**

Are using these chairs in their best theatres.

**AUTOMATIC FOLDING AND REVOLVING**

**OPERA CHAIRS**

Nothing Better for Nickel Theatres and General Seating  
**The HARDESTY MFG. CO.**  
Canal Dover, Ohio



**POWERS' CAMERAGRAPH**  
with all stereopt attachments  
constantly on hand.

**FILMS to RENT**

**EDISON EXHIBITION**  
MODEL with  
fireproof apparatus.

All latest subjects always on hand. Operators and machines, and films furnished for Sundays and all other days. Send for lists and prices.

**F. J. HOWARD, 554 Washington Street, Boston, Mass.**

ESTABLISHED 1894

(Opposite Adams House)

**WANTED LENS**

in focusing mount for Cinematograph Camera from 2 to 3 inch focus. Price in first letter. Address IRA FENTON, Watsonville, Cal.

**The Chicago Transparency Co.**

Manufacturers of  
Plate and Colored Lantern Slides and Illustrated Songs  
69 DEARBORN STREET CHICAGO, ILL.  
Frederick T. McLeod, Manager

**EXPERT ELECTRICIAN  
LICENSED OPERATOR**

At present employed in New York City, desires to make a change. Will work in either or both capacities

Address

P. A., care of Moving Picture World,  
P. O. Box 450, New York City

**Kinetoscopes, Films,  
Lanterns, Accessories,  
Edison Supplies.****CHAS. M. STEBBINS**

1028 Main St., - Kansas City

**FILM RENTAL \$15 PER WEEK.**

We will rent you two to-inch reels of picture service, including three changes during the week, and good films at that. NO REPEATERS. We will lose the time for transportation and you to pay express charges both ways. This offer stands good within 100 miles of New York City. All that is asked is a cash deposit of \$50.00 which will be returned.

We also rent song slides and descriptive scenery sets for lecturing purposes at \$5.00 per set weekly.

LEWIS HETZ,

302 East 24th Street, New York City.

**\$10.00 A DAY**

Rents Pathe's complete hand colored

**Passion Play**

(Brand New)

Address: GEIGER, 37 Shaw Avenue,  
Union Course, L. I., N. Y.

**Lessons "How to Become a Successful  
Moving Picture Operator"**

By MAXWELL H. HITE

PRICE, \$1.00

May be obtained from MOVING PICTURE WORLD  
P. O. Box 450, New York

**GAS Oxygen and Hydrogen  
In Cylinders.**

Lime Pencils, Condensers, Etc.  
Prompt Service, Reasonable Rates  
ALBANY CALCIUM LIGHT CO.  
26 William St., Albany, N. Y.

TO DEALERS ONLY

**Condensing Lenses,  
Objectives, &c., &c.**

KAHN & CO.

194 Broadway, - New York

old lady's satisfaction—Her daughter dons an opera coat, kisses her mother goodbye, and departs.  
Stage Memories.—The old lady returns to her armchair and falls asleep—The old theatrical trunk appears on the table—The lid opens and dainty miniature dancers of all nations emerge, each with its typical costume and dance—First Turkey, then Mexico, Hungary, Spain, Italy, Russia, Germany, France, England, Canada, Scotland, Ireland and America. The old lady is awakened from her dream by her daughter's return from the ball—She then describes to her the dream of her bygone stage triumphs.

**And a Little Child Shall Lead Them—**

In this Lubin film the daughter of a rich manufacturer marries her lover against the will of her father. In anger the old man closes the door against the young couple and they start to keep house for themselves. Too much spare time and bad company lead the young husband to become a drunkard. He abuses his wife and little baby, whereupon the wife writes him a note, saying she is going back to her father, and will see him no more. The next morning when the husband finds the note, he takes a vow not to drink again, and to lead a useful life. He takes a position as night-watchman in a factory. He saves a man from certain death and overpowering two robbers leads them single-handed to the police station. He is rewarded for his bravery by being made a reserve policeman. While on duty he finds a child who lost its way, and has just brought the child to the police station when in rushes the mother, in whom he recognizes his wife. The little child leads the mother to her father and also makes her grandfather join hands with her father. The husband will never go astray again, because "a little child shall lead them."

**A New Way to Pay Debts (Lubin).—**Rent is due and no money in the house. The landlord gives the tenant time up to 3 o'clock. The shoemaker then devises a new scheme to get money. He tells his wife to lie upon the couch and paints a sign "Died From Smallpox," which he puts at the head of his accomplice. The butcher comes for his money. The shoemaker tells him his poor wife died and he has not even money enough to bury her. The good-hearted butcher, instead of collecting his money, adds to the funeral expenses of the deceased wife. The same scheme is worked upon the baker and other people calling for money. When, however, the schemer himself lies down and puts up a sign, "We Both Died From Smallpox," his trick is discovered and he is made to pay up.

**See the Point? (Lubin).—**A mischievous youngster puts a sharp nail at the end of a long stick and starts out for mischief. The colored butler is the first one to suffer. He feels the point while cleaning the bath tub and falls in the water. The boy then goes on the street where his idle pranks create much disturbance. At last he is caught, brought back to his father and given a good spanking.

**Easy Money (Lubin).—**A nurse while sitting on a bench in the park falls asleep. The baby girl in her charge walks away and is picked up by a tramp who puts on the child his coat and hat. In the child's hand he places a tin cup and a sign "I Am Blind." The tramp is much pitted by passersby who freely drop

money in the little tin cup. Every time a charitably inclined person gives an offering to the child the tramp empties the tin cup. When a policeman appears on the scene the tramp takes to his heels but is caught by the policeman and quickly relieved of the easily earned money.

**A Romance in the Fur Country (Lubin).—**"Pierre," a French Canadian trapper, is trading furs with Cohen, a furrier at the trading post. A drunken half-breed, who has gotten into a row with an Indian friend of Pierre's, vows to get even with the trapper for his interference. Pierre receives a considerable sum of gold for his furs which arouses all the thievish instincts of the half-breed. The Canadian, unaware of the plans of his foe, starts across the snow fields for his cabin, the half-breed following his tracks. Arriving home he greets his wife, a pretty half-breed girl, and gives her the gold, which she conceals in a bunk. Her husband fastens on his snow shoes and with his traps and sled starts on his long, cold journey to his trapping ground. The half-breed has been watching everything through the window. The trapper is only gone an instant when the other enters and pleads hunger. The wife who is in terror gives him food and tries to place the money unobserved in another place. Hearing the click of gold he suddenly turns and with fierce oath demands the money. A desperate struggle now ensues in which the wife is left for dead. The half-breed leaves. The Indian now arrives and succeeds in restoring the wife to consciousness. She tells him what happened and he starts off to inform her husband. Pierre sits on his sled, by a frozen stream, when the Indian staggers up with the news. They now start on a hunt for the rascal and finally locate him in the forest, where they battle until their ammunition is exhausted. Pierre knocks him senseless with the butt of his gun and after tying him drive him over the snow to the cabin. Pierre now tears open the coat of the thief and restores the money to his wife, at the same time ordering the Indian to cut his bonds. The moment he is released he picks up a knife and is about to stab the trapper. The youngster's father, standing by a quick movement draws his knife and plunges it into the half-breed, who dies cursing the others. Pierre now with a prayer for his enemy enfolds his wife in his arms.

**The Hot Temper.—**A great Northern Production, shows a boat is beating towards the beach. She is made up like a Viking's boat with the shields along the sides. At the dragon-stem a young man is standing, while an old gray-headed warrior, the youngster's father, stands at the helm and six strong men are sitting at the oars. On the shore the guests are received by some knights and all of them walk together towards the castle.

At the castle-gate the old Klenz is standing, who, long ago, laid down his sword, with his wife and his daughter in order to welcome the guests.

At night the whole party assembles, in the large hall, round the beer-glasses. Although the gout torments the old Klenz, he always is the leader, whenever there is a question as to drain a cup or to play at dice. And even when the hot temper gets the better of the gentleman, when one word brings on the other, the old man

speaks his mind plainly and brings down his fist upon the table. As for instance in this case, Thyge, the man, whom we see standing at the helm is sitting with his jug at the dice-table, while his son, Elvind, is taking a walk in the wood with Klenz' daughter Yrsa. Some slight mistake respecting the play must all concerned jump to their feet and draw their swords and only the intervention of Klenz' wife prevents the guest from being killed in the hall. But both knights throw down the gauntlet to one another, and as soon as Thyge has left the room the ill-timed suit of him.

His wife, however, has succeeded in sending word to Elvind in order to acquaint him with the event, and at first the young man will rush to the castle and fight with his father, but at last Yrsa persuades him to run to the boat to break the news to the people. He just comes in time to see his father being made a prisoner and the men being killed. Fortunately, he does not meddle in the fight, but a little later he sneaks to the castle bent upon releasing his father or die.

At the castle he meets Yrsa, who shows him the secret passage to her father's room, through which the way leads to the imprisoned Thyge's room. Without waking the old man, Elvind succeeds in getting hold of the keys and in coming into the room where his father is kept prisoner. The meeting between the father and his courageous son is very cordial, but there is no time to be lost; they must go back—through the old Klenz' room.

The old man awakes, gives the alarm and calls his people. With the swords drawn they rush into the room to prevent Thyge's flight, but Klenz' wife and Thyge quickly make the picture change—they induce the father to assent to the union of the loving couple, and with a reluctant but firm squeeze of the hand the peace is sealed.

The Magic Bag is a Nordisk comedy showing two clowns in many amusing positions. One of them gets into a bag to hide and as the other endeavors to help labor the bag with a club he finds he is striking air and the bag and its occupant is elsewhere. Finally both are seen in the bag together fighting with each other at close range, after which they make peace again and march off arm in arm.

"Whimsical People," by Pathé Frères. A Pierrette, standing near a crescent moon, snatches five pink suits from the air, and shaking each, it becomes a clown, who seats himself on the moon. In military uniform they push their faces through a series of grimaces, and then leaning forward too far, they all go falling down from the moon. It is a long drop, but they execute a peculiar dance; as each jumps over the other in a game of leap-frog, he is transformed into a grotesquely attired negro minstrel, and from that guise into that of a Chinaman. Several dances, in the course of which they also change to girls, follow each other, after which, coming back to their own again, the five clowns begin to fall again, and are soon back on the moon again.

"Orderly Jameson" (Pathé).—When the general goes on a journey he details orderly Jameson to carry his effects by train, which are packed in a wheelbarrow. The stupid fellow piles the stuff in and so clumsily does he handle the outfit that he reaches his destination just in time to miss his general. With his brute

strength to count on, he sets off along the tracks, pushing the barrow before him. Up steep inclines and down grades, he plods, dropping boxes and parcels every now and then. He safely crosses a river by balancing on a thin plank, and goes over all kinds of rocky ground. But he finally comes to grief when he follows his charge over a cliff, and the whole outfit is demolished. But still he is undaunted, and is at last seen at attention before his general, with only two boxes to tell of his stupid task.

"Wedding in Brittany" (Pathé).—A picturesque celebration shows the prettily costumed Britons with their sturdy wives leaving the church, where the ceremony was performed. The feast is next in order, and on a huge lawn, simple board tables with benches are laid out in long rows, and the guests take their places at the sumptuous repast which was cooked in the open air. When the feast is over, the poor of the vicinity are invited to dance. The remains of the banquet over, the guests disperse about the lawn, where to the tune of the bag-piper, who plays from a farm wagon, they dance a picturesque gavotte and a Scotch reel. In the end, the hundred participants are formed in a huge circle which moves slowly round as the dancers execute an intricate step. The film includes a view of the simple wedding presents, and the last picture shows the happy bride and groom.

"Engulfed in Quicksands" (Pathé).—A poor unfortunate is begging from passers-by, but nobody seems to care to help him. He wanders about the streets, making piteous appeals, but of no avail. Suddenly he comes to a hut where his man and his wife and baby are seated, and they, on seeing the unfortunate, call him into the house. The young wife prepares something from her scanty store, and the beggar is soon eating ravenously. He rests at the house with a little while, caressing the little curly-haired boy baby of the kind-hearted couple. When the beggar is talking to the parents the child goes out to play, and soon is forgotten. Suddenly they are alarmed by his cries, apparently, for the father runs out, and soon returns, carrying his injured little boy in his arms. The beggar is handy with first aid, and endeavors in every way to show his gratitude, and when it becomes necessary to call a doctor he volunteers to bear the note. The father writes a request to the physician, and after instructing the beggar as to the course, dispatching him to the doctor, the anxious man soon loses his way. He endeavors to find a path and wanders to the beach, where, as he walks, he suddenly finds himself sinking into quicksand. They are a ribble truth that he is caught in a quicksand dawns upon him, and he struggles frantically, but it sucks him further down. He tears and tugs madly for liberty, but down, down, down he goes, until he is completely engulfed in the murky sand, and the last picture shows only a writhing, twitching hand protruding from the sand.

"Beauty Parlors" (Pathé) shows a barber approaching a lady on the street who is elegantly dressed, but when he gets near enough to see her face he changes his mind so suddenly that he is glad to get away. The ugly woman passes on, however, and on reaching the store of a beauty doctor, decides to put

in. The M. D. promises her complete satisfaction, and she is busy promptly. First he subjects her mud-colored marmalade hair to a treatment, and in a little while she has beautiful raven-black hair. He massages her face and removes all dermatological defects, and finally gets to work on her teeth; in a few more seconds the woman emerges from the place a fine specimen of natural brunette beauty, with teeth like so many pearls. This time when she meets a gentleman on the street he promptly offers his arm.

"The Devil's Three Sins" (Pathé).—A knight takes leave of his sweetheart before going on a journey, and while indulging in an affectionate farewell he pencils a small note which he places in her custody and in which he promises his sweetheart that he will neither drink, flirt nor quarrel. He then starts upon his wanderings over the country land. Becoming very much fatigued, he seats himself on a rock and begins to doze. In a moment, he finds himself in a cavern where three men are drinking. They invite him to partake from the foaming-steps, but he thinks of his resolution and declines; but they press upon him so persistently that he finally takes a drink. As he does so, one of the drinkers assumes the shape of the devil and the knight flees from the scene. Going further on he finds himself in a crowd for which a street girl of the Carmine is type dancing, with a tambourine. When she stops he admires her beauty, and after speaking to her chucks her playfully under the chin. As he does so, she turns round and the knight is again with the devil. Having now broken two vows, the traveler realizes that he is in the devil's hands but he is helpless; and, when in going through a wood he becomes involved in an altercation with a stranger, he forgets his third vow, and drawing a rapier he fights a keen battle. As he does so, his opponent with a mighty stroke, and as the man lies before him on the ground the knight sees him gradually change into the evil one, scoffing Devil. Angry at himself for having fallen under the influence of the Devil, he brandishes his sword as if to exterminate him, but the excitement of the situation is too much for him and he suddenly wakes up to find himself sitting on the rock where he had fallen asleep. It had all been a dream.

"Gendarme Has a Keen Eye" (Pathé). This soldier, who is on duty to watch for smugglers on the frontier, prides himself on his keen eye, and does not suspect anything when a couple in an auto pass him and cross the boundary. They meet their smuggler confederates, and two bundles of goods are dressed up to resemble ladies and are strapped up to the back of the car. Then the chauffeur goes along with his load for a way, but soon something happens, the car stops, and he gets out to fix it. While he is thus engaged, the gendarme comes along and begins to flirt with one of the heavily-veiled ladies. The lady's failure to respond is no surprise to him but he keeps on ogling and occasionally tickling her in an attempt to win a smile from her. He is so busy that he does not respond but his keen eye fails to detect the ruse and he keeps on flirting with her. Soon the chauffeur has fixed the machine and, as he is about to start, the gendarme attempts to flirt with the ladies by blowing his arm around them. The machine suddenly starts off and he is left with the lady's head in his arms. Then the truth dawns upon him and he runs after the car. The auto crosses trails with another ma-



chine, and when the officer reaches the spot he follows the wrong machine, which also has two ladies as passengers. He chases it all the way to the frontier post, and he arrives out of breath just as the machine is about to pass. He shouts a warning and tells the other soldiers his experience, but they laugh at him. To prove what he says, he jumps into the auto and seizes one of the ladies, but she happens to be very much alive and the bunced gendarme finishes up much the worse for wear.

"The Vestal" (Pathé) is set in the Roman era. A young soldier and his sweetheart are embracing each other fondly and making their vows. The next scene shows the public square, where it is announced that war has been proclaimed. The old priest addresses the populace, telling them that he has chosen for them a great leader who is none other than this young man. Upon order of the priest, his mail, sword and helmet are brought him, and 'mid the cheers of the people he bids his love good-bye and goes off to the war.

The next view shows the girl lounging in her room attended by her slave. Suddenly a messenger announces that a soldier seeks admittance with news for her. He is promptly shown in; he is a wounded man, and after placing the message in her hands, he drops dead at her feet. Upon reading it she learns that her sweetheart has been killed. The terrible truth is too much for her, and she becomes morose and melancholy. Finally, in despair, she decides to take the veil and become a vestal in the church, whose duty it is to keep burning perpetually a sacred flame of incense in the lower part of the altar. She is admitted to the sacred duty, and is satisfied to so forget her lost lover.

The next scene shows the unveiled girl being marched out by soldiers to a cave where she is to be executed by being thrown into the pit to die. The black hole is uncovered, and after the priest points out to her the extinguished light, she is quickly thrown into the pit, notwithstanding the pleas and efforts of her lover who has meanwhile arrived on the scene. At this moment a miracle occurs, for, of its own accord, the light suddenly flares up, no human hand having touched it. All gathered about it prostrate themselves before the divine manifestation and recognize it as a heavenly interference. The girl is taken out of the terrible pit and restored to the arms of her lover.

"I Have Won a Pig" (Pathé)—A raffish booth at a country fair is shown, a which live stock is being drawn for in full operation. The good folk gathered about hold numbers and as the wheel turns a clown distributes among the winners, chickens, rabbits and swine. One portly gentleman wins a pig and becomes so elated on receiving his prize that with some friends he goes to a café to drink. He indulges by far too freely and spills many tipples of liquor into the pig's anatomy, via its mouth, until the animal seems to be intoxicated too. Holding it in arms as he would a baby, the prize-winner goes to an employment bureau with it and engages a governess to take care of it. The lady who accepts the position follows him around faithfully until he reaches his home, where as soon as he staggers in through the door, his wife takes hold of him, and after giving him his dues drives the pig from the house.

Pathé's "A Good Joke" will amuse everybody. A quartet are making merry at a feast, and one of them is so full of liquor that he falls from his chair. At

this his companions conceive a clever plan for some fun. Taking a white fur suit from a wardrobe, they put him into it, and finishing the outfit with heavy white gloves and fitting a hollow head tightly over his own, they turn him out of the house resembling an intoxicated Polar Bruin. He staggers along the roads, and soon becomes tired, crawls, in this position he makes his way among some peasants working on a farm, and drop, their implements, the terrorized folk run into town, where the alarm is quickly spread, and many amusing scenes follow.

"The Dream of an Opium Fiend" is a trick subject by Méliès. The opium fiend is seen in a den, puffing on this terrible narcotic. He then falls fast asleep and dreams that he is at home with his wife. He asks for something to drink and he is given wine, which he does not care for, and he is finally given some bottled beer and a glass, but he complains that the glass is too small and he gets a very large sized glass receptacle, into which his wife and maid servant pour the contents of the bottle. As he is about to drink the glass passes from his hand mysteriously, sailing through the room and out of the window to the moon, which drinks the beer and the empty glass is returned to its owner by Diana, who rides below on her crescent moon. The opium fiend tries many times to embrace her, but she always disappears from her original position; and once, when he almost gets her, she has changed into a most ugly creature. He hurls at this hideous transformation everything within his reach. The scene then changes, showing the fiend, awake, throwing the most recent things at the Chinaman attendant of the opium den.

"The Cook Wins"—An amusing Rossi comedy, well calculated to cause whole-oceans. In the quarters of the confirmed bachelor are several candidates for the state of matrimony discussing their fates, when one produces a paper in which he has advertised for a lady with certain qualifications. In great glee they depart for the appointed place, and arriving at the establishment the candidate is introduced to the several applicants. In turn he is entertained by one endowed with ability to paint, the poet laureate, the pianist and violinist. In conclusion he is entertained at dinner, and the many delicious dainties placed before him so tickle his palate that he desires to see the cook. The little maid is brought out and very shyly accepts his compliments, and when he finally expresses his preference for this demure little maid in foreign costume, he brings upon himself the intense hate of the others, who leave in disgust. The series concludes with an enlarged view of the maid feeding the human monster and thus insuring his perpetual affection.

"The Hearted Sailor"—This Rossi subject depicts in a striking manner the typical whole-heartedness of a sailor. In a happy home at the seashore are a sailor, his wife and two daughters. One of the daughters has a sweetheart, a young seaman. The latter calls to pay his respects to the family and makes a candid confession of his love for the eldest daughter, to the mother. The father is called, and when apprised of conditions, he gravely shakes his head and, without consent, for reasons he does not disclose. His ruling brings regret to the heart of the young aspirant for the hand of his

daughter and tears and regret to the latter. The laddie departs, but returns after dark to call for his lassie to be clandestinely married. As he cautiously enters, she stealthily comes to meet him, and her heart filled with joy and regret she places her hand in his and—with longing eyes she almost reluctantly leaves the home of her youth and to which her heart still clings. The next day the family is deeply moved by their experience and the stern father is convulsed with regret and remorse. Shortly after we see our laddie go to sea in his little craft and our lassie is at the shore waving a fond farewell. She has a premonition of misfortune, and with tears streaming over her cheeks she wends her way to her home. Towards evening, someone notes signals of distress far out in the sea, and the fact is soon imparted to the old sailor, who fearlessly answers the call of duty and with a light sets out to render aid to the unfortunate. The youngest daughter pleads not to go into the storm, but is ruthlessly thrust aside. On a rock out in the sea the sailor finds the shipwrecked lad, and when he recognizes the first suitor for his daughter, he, for his effort, but the earnest pleading of the almost exhausted laddie moves him to compassion and he takes him up and brings him in to land, whence he carries him home. Upon the return of the father, he earnestly pleads the pardon of the father; again the large-heartedness of the sailor comes to the fore and he pardons both the young folks and bestows his benediction, to the extreme joy and happiness of all concerned.

"Willie's Magic Wand" (come and magical). Willie's father, a magician, amuses his little son by experiments with a magic wand. Willie yearns to possess the wand and work his father's magic. He sneaks into his father's study, appropriates the wand, and departs in search of subjects.

Willie wants to play out-of-doors, but a snowstorm prevents. He raises his wand, the storm ceases, the sun shines, and the snow gradually dissolves.

Willie touches grannie's face as she sleeps. She awakes, horrified to find herself adorned with complete masculine beard and moustache.

Grand-dad, enjoying his paper and soothing liquids. Willie steals behind and touches the tumbler and syphon. Grand-dad, surprised to find a full glass, proceeds to drink, but the fluid turns to flour, which flies over the old man's head.

He collapses on to the floor, whereupon the syphon moves itself to the edge of the table and plays upon grand-dad.

Cook is preparing a monster fish for dinner. A touch of Willie's wand, and the fish arises from the table and offers battle to the affrighted cook.

The lazy boot boy is asleep in his pantry. Willie touches the brushes, and he automatically cleans the dirty boots and black the sleeping boy's face.

Willie's tea time. Mother cuts a slice of cake. Not large enough. He asks for more. She cuts another slice. He desires the whole cake. She declines to give it, and removes his plate altogether.

Watching his opportunity. Willie touches mother and cake with his wand. Surprised at herself, she suddenly hands Willie the cake, which he proceeds to enjoy.

Father, informed of the magic occurrences, investigates. Willie owns up. As a punishment, Willie is converted



## LANTERN SLIDES For Illustrated Songs

Lecture Sets, Announcements for Moving Pictures and Slides made to order for every purpose. We make lecture sets with the description neatly printed on the slide, especially adapted for Moving Picture Theatres, etc. We Rent Slides on REASONABLE TERMS.

Geo. J. GOLDTHORPE & CO., 244 W. 14th ST., NEW YORK



## "ARCO"

HIGH GRADE IMPORTED GERMAN CARBONS

The New Carbon for Moving Picture Machines

QUALITY UNEQUALLED

L. E. FRORUP & CO.

SOLE IMPORTERS

235 Greenwich Street, NEW YORK  
Enterprise Optical Mfg. Co., Chicago, Ills.

**WANTED** Second Hand Power's, Edison, or Motograph Machine. Also a Pathe Hand-Colored Passion Play Film in A1 condition. Address, SEARCHLIGHT, care of Moving Picture World.

# 100,000 FEET

OF

# SECOND-HAND

# FILM

Wanted immediately for

# Export

State Titles, condition, and lowest price per foot for

**Spot Cash**

TO

**"EXPORTER"**

Care of MOVING PICTURE WORLD

## INDEPENDENT FILMS

THE BEST SERVICE

THE LOWEST PRICES

We handle all INDEPENDENT makes of Films, and have all the different makes of film up-to-date. We can give you the best service for the lowest prices, and no REPEATERS. We have about 100,000 feet of Film in good condition for sale, CHEAP. WRITE TO-DAY.

PEOPLES FILM EXCHANGE

The Largest Independent Film Exchange in Ohio

400 Central Trust Building

746 EUCLID AVENUE CLEVELAND, OHIO

H. F. HEINZ, Manager.



## Opera and Folding Chairs

Our seats are used in hundreds of Moving Picture Theatres throughout the country. Send for catalogue and prices. PROMPT SHIPMENTS.

READSBORO CHAIR MFG. CO.  
READSBORO, VT.

## We Are Specialists

in

## The Optical Projection Line

and confine ourselves exclusively to

## Film and Song Slide Rental

We are not hampered by the endless amount of detail that is experienced by others who sell machines, outfits, supplies, etc., operate vaudeville and five cent theatres and do a little of everything else connected with the line. That's only one reason why we can furnish such

## High Class Service

We are pioneers in the business and have in service from one to several of every desirable subject in both Films and Song Slides that have been produced, and yet, without the use of either large advertising space or circus talk, we have most of the time had all the customers we could supply and sometimes have many on our waiting list. The quality of our service does our advertising. We are increasing our facilities and

## We Want Your Patronage

If you need a machine we can tell you where to get the right one at the right price, but, we want to furnish your films and slides. You prefer a specialist in medicine or in law, so let us show you what a specialist can do for the bank account of a five cent theatre.

Write at once for our Special Offer.

## THEATRE FILM SERVICE COMPANY

Room 128, 85 Dearborn St., Chicago

into a girl! Disgust of youthful conjuncture.

Willie promises amendment, and is again transformed into a boy.—Urban.

**His Daughter's Voice.**—A very pathetic Urban subject, depicting the sad misfortune of a young girl, who with her voice aided her blind father to maintain a livelihood. Led up and down the thoroughfares, an old and feeble blind man plays a violin and the escort, his little daughter, sings to the sweet strains emanating from his instrument. Now and then a pedestrian, moved to compassion, gives alms, which is thankfully received. A prosperous looking gentleman accosts the girl and requests her to visit his establishment for the purpose of making a talking machine record. The request is granted, and soon father and daughter are on the way to the appointed place. The record is perfected, the twofortunates are liberally rewarded, and continue their vacation. Soon after we see them playing near a saloon, from which an inebriate has just been evicted. As the girl passes along with outstretched hand, she is struck over the head with a bottle by the infuriated drunkard and falls to the ground in a heap. Someone gathers her up and carries her away, while others chase the guilty scoundrel, leaving the old man to grope his way until a sympathetic little lad leads him in the direction taken by the one bearing away the unconscious form of his daughter. He is soon obliged to grope his way home alone, aided only by a hickory stick. The grief-stricken parent goes out the hospital daily and spends as much time with his daughter as possible; but to add to his dire distress the girl succumbs to the complications arising from the disaster befalling her and after the deathbed scene the heartbroken father is tenderly led away. He visits the talking machine establishment and is accorded every sympathy. Left alone in the room, he listens to the reproduction of his daughter's voice, even plays a few strains on his violin to accompany her as he was wont to do, but his grief and the added burden of life weigh upon him heavily; he collapses under the strain and with visions of his transfigured daughter floating before him he expires. The appearance of the daughter emanating from the talking machine is clearly shown, and the angelic countenance beams with compassion as it tenderly guides the soul of the old man to the haven of rest where there are to be no tears and sorrows. Well dramatized and of good photographic detail.

**Shamus O'Brien (Selig Polyscope Co.).**

This story, of an adventuresome young Irish patriot, chosen for his qualities of bravery and cunning, as leader of a secret organization in old Ireland, deals with the troubles of days in that country when a handful of faithful followers, headed by this staunch supporter of Irish rights, kept up for months an unequalled fight for liberty against their oppressors, the English. Shamus O'Brien is frequently spoken of as The Bold Boy of Glengall, and especially under the name of the Irish element. But his fame is by no means restricted here for the people of all nations have heard of him with respect to his fearlessness and leadership. The subject is made famous by the celebrity of the title, name, and a dramatic company which toured this and other countries some

years ago. It is one of the most worthy of Irish dramas, and certainly our reproduction of this historical play eclipses all former film subjects of this nature.

The scenes are of exceptional beauty, and the costumes are lavish, both contributing to the time and place of the story's origin.

The introductory picture exhibits a drawing room scene at the home of Mary, the sweetheart of Shamus O'Brien, with Mary and her mother conversing. The mother quits the room and the villainous officer in the British army, enters and shows the girl a copy of the placards which are being circulated on the high-roads; effectually, that Shamus O'Brien is wanted for treason against the Crown, and he is an outlaw and £100 reward is offered for his capture. This officer is an admirer of Mary's and takes much pleasure in showing this disgrace against his rival. The girl orders him out of her sight and then sends a message to warn her sweetheart.

Shamus receives the note amid much jollity and pleasure among his friends, at his mother's home in the mountains of Glengall. He imparts the news and they disperse, he retreating to a cave in the mountains, the entrance to which is a well in the yard of the home. British soldiers arrive but cannot find him. In the cave one of his clan is on guard. Shamus writes to his followers encouraging them to be brave and while consulting with his companion the villain, a traitor to their cause, steals in unseen by either of them. Shamus exits, the villain attacks the guard, knocks him to the ground, then leaves. The watchman arises and waves a lighted torch across the waters from the underground opening of the cave, by which the Irish patriots are called to council.

**The Infanter Tricked.**—The traitor leads the British soldiers to the cave. They find no one and the disappointed officer contemptuously strikes the villain, for his apparent misinformation.

**The Hand of Vengeance.**—The Irish patriotic clan assemble in their rendezvous (they resemble the Klux Klan of this country's chronicle), and are next seen at the betrayer's home where they drag him out to punish him. Shamus arrives disguised as a British army officer, reveals his identity to them, and intercedes to save the traitor from their wrath.

Shamus goes to the home of Mary, his sweetheart. As he enters the girl is making ready to escape with a letter wrested from the girl and mother. At the door Shamus obstructs his flight, the villain recoils but Shamus attacks him, grabs the message and knocks the traitor down. They let him go and Shamus and the girl show their pleasure at seeing one another.

Outside the traitor's hut, Shamus is taken prisoner, but his subsequent appearance confirms his escape.

**Shamus Fights the Fox.**—He visits the officers' quarters in his British military disguise, imparts news to them, they are unsuspicious and liberal in their converse until an orderly presents a message stating that an enemy is among them disguised. They immediately suspect O'Brien. He charges the orderly to be the spy and in the confusion escapes again.

**Another Scene in the Mountains.**—Shamus fights a fierce duel with an army officer and defeats his opponent but is

made captive by the British soldiers.

The next picture shows Shamus O'Brien in prison. Many friends, a priest and his mother, visit him. Villain enters and tries to deny the mother's presence. Shamus chokes the scoundrel unmercifully.

Following scene shows Shamus going to the gallows, his hands are secretly unbound by a friend, he goes to the scaffold but shoves the man aside and escapes through a nearby gate. Another scene at the same time shows that Mary secures a pardon for her sweetheart, after a noble plea for his life. The mother calls Shamus, he stops his flight and wilfully returns to the gallows, but the girl arrives barely in time to save his life, at which there is much gladness among his friends and the sweethearts have sufficient cause to rejoice, as they do.

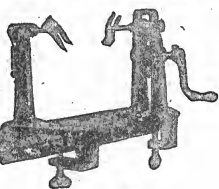
**The Robbers and the Jew.**—A very amusing incident, showing the different victims of two amateur highway robbers, including the Chinaman, the washwoman, the dudes and the strong man. The strong man is tied to the tree and very much surprises the robbers by walking off with tree and all their booty besides, which they have stored in the hollow trunk. A good comic subject.

**'Twixt Love and Duty; or, A Woman's Heroism.**—A dramatic subject of special merit, showing the husband leaving home to go aboard his ship at sea; the discovery of the ship on fire by his wife; her desperate efforts to get at the village church bell to sound the alarm, and finally the daring rescue by the life-saving crew. A splendid subject, full of interest and pathos.

## ENTERPRISE OPTICAL MFG. CO.

**Jobbers of Everything to the Moving Picture and Stereopticon Trade**  
Handling Slides of Genre Transparency Co. and Globe Slide Co.  
154 LAKE ST., CHICAGO, ILL.

## LANG'S PATENT FILM REWINDER



Price, \$5.00  
GUARANTEED Send for Circular

**C. J. Lang Mfg. Co.**  
OLEAN, N. Y.

## Latest Films of all Makers.

### BIOGRAPH.

Caught By Wireless.....	969 ft.
Her First Adventure.....	509 ft.
The Boy Detective.....	500 ft.
The Boy Detective.....	500 ft.
The Yellow Peril.....	541 ft.
The Princess in the.....	638 ft.
Roby's Kodak.....	518 ft.
Louder, Please.....	350 ft.
Classmates.....	500 ft.

### EDISON.

Animated Snowballs.....	796 ft.
Stage Memories of an Old.....	796 ft.
Theatrical Trunk.....	635 ft.
Nellie, the Pretty Typewriter.....	590 ft.
Playmates.....	505 ft.
Cuppy's Pranks.....	505 ft.
A Sculptor's Welsh Rarebit.....	500 ft.
Dream.....	500 ft.
A Yankee Man-of-Warman's.....	500 ft.
Fight for Love.....	590 ft.
Firebrand Reminiscences.....	505 ft.

### ESSANAY.

All is Fair in Love and War.....	700 ft.
The Hoosier Fighter.....	800 ft.
Babies Will Play.....	750 ft.
A Novice on Skis.....	400 ft.
A Home at Last.....	250 ft.

### KALEM COMPANY (INC.).

Scarlet Letter.....	500 ft.
Washington at Valley Forge.....	500 ft.
Captain Kidd.....	540 ft.
Way Down East.....	1000 ft.
Henry Hudson.....	770 ft.
The French Spy.....	700 ft.
College Days.....	535 ft.
The Banana Man.....	290 ft.

### GOODFELLOW.

Outwitted.....	525 ft.
Iceboat Racing on Lake St.....	525 ft.
Clear.....	265 ft.
Outside Inn.....	275 ft.
Maximum of Laborator.....	275 ft.
Cold Storage Love.....	280 ft.
Miracles of a Pain Pad.....	545 ft.
How Little March Girl.....	520 ft.
Michigan vs. Penn. Football.....	507 ft.
Rag Picker's Christmas.....	520 ft.
Coke Industry.....	357 ft.

### KLEINE OPTICAL CO.

Willie's Magic Wand.....	634 ft.
Good-Hearted Sailor.....	634 ft.
His Daughter's Voice.....	357 ft.
The Cook Wins.....	294 ft.
Electric Sword.....	244 ft.
Custom Officer's Pull.....	274 ft.
Student's Joke on the Porter.....	327 ft.

### MELIES.

Dream of an Opium Fiend.....	345 ft.
The Gentle Fire.....	310 ft.
The Good Luck of a House.....	445 ft.
The King and the Jester.....	321 ft.
The People Man Cave.....	350 ft.
The Knight of Black Art.....	371 ft.
An Angelic Servant.....	483 ft.
Bakers in Trouble.....	265 ft.
Delirium in a Studio.....	302 ft.

### PATHE FRERES.

Wedding in Brittany.....	508 ft.
The Vestal.....	738 ft.
Orderly Jamison.....	738 ft.
Enraptured in Quicklands.....	492 ft.
I Have Won a Pig.....	229 ft.
A Good Joke.....	241 ft.
Whimsical People.....	196 ft.
Grandma Has a Keen Eye.....	344 ft.

Beauty Parlors.....	262 ft.
The Devil's Three Sinners.....	277 ft.
A Briton's Promise.....	585 ft.
Suspicious Elizabeth.....	585 ft.
The Baby Show.....	410 ft.
My Watch is Slow.....	285 ft.
Angel of the Village.....	410 ft.
Billy is on Fire.....	278 ft.
Shamus's Dream.....	528 ft.
Jollygood Go.....	528 ft.
Lost, A Pretty Dog.....	528 ft.
In a Difficult Position.....	528 ft.
The Frog.....	190 ft.
A Rape Under Locks XVI.....	682 ft.
A Weekman's Honor.....	682 ft.

### LUBIN.

A Child Shall Lead Them.....	520 ft.
A Romance of the Fur Coun- try.....	795 ft.
Easy Money.....	175 ft.
New Way to Pay Debts.....	275 ft.
See the Point?.....	220 ft.
And a Little Child Shall Lead Them.....	550 ft.
Where's that Quarter?.....	665 ft.
The Count of No Account.....	545 ft.
The Ringmaster's Wife.....	535 ft.

### NORDISK FILMS.

The Hot Temper.....	544 ft.
The Magic Hat.....	547 ft.

### SELIG.

Shamus O'Brien.....	1000 ft.
Friday, the 13th.....	670 ft.
Swashbuckler.....	325 ft.
Shamus O'Brien-Drama.....	550 ft.
The French Spy.....	700 ft.
The Mad Musicians.....	580 ft.
The Squawman's Daughter.....	500 ft.
Dr. Jekyll and Mr. Hyde.....	1005 ft.
A Leap Year Proposal.....	775 ft.
Just His Luck.....	780 ft.
Monte Cristo.....	1000 ft.
The Miser's Fate.....	400 ft.
The Trump Symphonies.....	250 ft.
The Irish Blacksmith.....	640 ft.
The Newbride's First Meal.....	250 ft.
The Financial Scare.....	435 ft.
The Four-Ported Hero.....	610 ft.
The Two Orphans.....	1035 ft.

### SOCIETY ITALIAN CINES.

Remorse.....	563 ft.
Our New Errand Boy.....	355 ft.
Bobby's Birthday.....	304 ft.
Rival Barbers.....	133 ft.
The Story of an Egg.....	163 ft.
A Country Drama.....	509 ft.
Woman's Army.....	158 ft.
Lover and Birole.....	188 ft.

### VITAGRAPH.

The Money Lender.....	890 ft.
At the State Door.....	825 ft.
For He's a Jolly Good Fellow.....	375 ft.
A Child's Prayer.....	290 ft.
The Story of Treasure Island.....	535 ft.
Home to Let.....	530 ft.
The Farmer's Daughter.....	530 ft.
Marshall the Master.....	550 ft.
The Decoder.....	295 ft.
Too Much Champagne.....	355 ft.
The Last Carriage.....	600 ft.

### WILLIAMS, BROWN & EARLE.

The Robbers and the Jew.....	320 ft.
Love and Swindlers.....	445 ft.
The Currier's Courtship.....	140 ft.
For the Baby's Sake.....	375 ft.
Marshall the Master.....	550 ft.
The Fictive Twins.....	265 ft.
The Border Out the Headlock.....	310 ft.
Jealous Husband.....	225 ft.
Painless Extraction.....	225 ft.
His Sweetheart When a Boy.....	545 ft.

## Moore's Film Service

400 9th St., N. W., Washington, D.C.  
(OPPOSITE ACADEMY OF MUSIC)

## BIG FILMS at LITTLE PRICES

I have about 200 reels of Class A Films

**Power's and Edison  
Machines Always in Stock**

## BUFFALO FILM EXCHANGE

13½ East Genesee Street

BUFFALO, N. Y.

## Feature Films For Rent



BERNHARD SCHNEIDER'S  
"MIROR VITAE"  
The Machine with 100 Features

Flickerless, Steady, Sets and Handy  
**FINEST IN THE WORLD.**

Manufacturer of specialties  
in Machinery, Films and Slides,  
Cameras, Perforators, Printers,  
Lenses, Film Rental and all Sup-  
plies.

WRITE FOR CATALOGUE

109 East 12th Street, - - New York City

## CLIMAX WIRE FOR RHEOSTATS

Does not become brittle  
Three times the resistance of German silver

HIGHEST EFFICIENCY—LOWEST COST

**DRIVER-HARRIS WIRE CO.**  
HARRISON, N.J.

## L'ARGUS-PHONO-CINEMA

10 RUE TAITBOU, PARIS, FRANCE

Est le journal attiré de tous les Cinématographistes. Il vend, achète et loue matériel et films. Il est le seul journal français indépendant dans sa spécialité. Envol gratuitement tous renseignements sur Phone et Cinéma.

## Steer Your Course

FROM

**Bad Shipping  
" Service  
" Business**

**This Way  
Out**



TO

## There's Only One

THE OLD RELIABLE

# Consolidated

**FAIR PRICES**

**Courteous Treatment. Promptness**

**Films of Merit  
Song Hits**

**LOTS OF 'EM**

New ones every day, and they build up the business.

**ROCHESTER, N. Y.:**

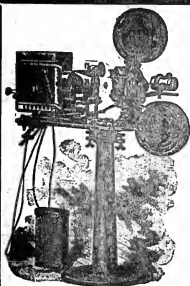
**94 State Street**

**NEW YORK:**

**143 East 23d Street**

**PHILADELPHIA:**

**913 Market Street**



## The Motiograph

THE LATEST THE BEST

### Motion Picture Machine

*Eliminates Flicker,  
Projects Steady and  
Far More Brilliant Pic-  
tures than any other  
machine. Absolutely  
fireproof.*

Designed, built and especially adapted for the heavy and exacting work of the

### Motion Picture Theatre

We also make the Model B Calcium Gas Outfit, Non-Pop Calcium Jets, Enterprise Lanterns, etc., and are Agents for Oxone, Oxylithe, Carbons, Song Slides, etc. Our goods are for sale by progressive and up to-date dealers.

*Write for catalogue and particulars*

**ENTERPRISE OPTICAL MFG. CO.**  
**154 Lake Street, Chicago.**

## Motion Picture

### Machines

### and Films

# Kleine Optical Co.

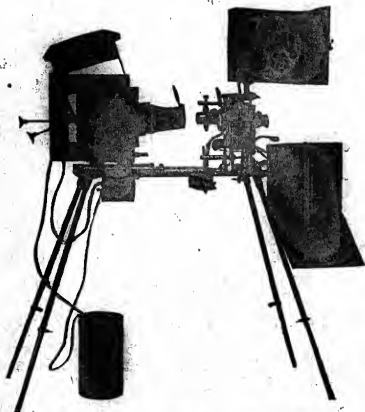
**NEW YORK** **CHICAGO**  
**602 SIXTH AVE.** **52 STATE STREET**  
**MONTREAL, CANADA**  
**La Patria Building**

# Don't Miss This!

THE BEST FILM SERVICE AND  
SUPPLIES AT THE LOWEST PRICES

## Unprecedented Bargain

TO SUBSCRIBERS FOR OUR FILM SERVICE



The Projectograph (New York Passed) Complete

We contracted for one hundred machines and sell them at cost. Regular price \$170. Our price to our customers \$125. Write at once, as they will not last long.

---

### CO-OPERATIVE FILM SERVICE OF AMERICA

137 East 17th Street, New York City

# THE BIOGRAPH ASSOCIATION OF LICENSEES

Operating under the BIOGRAPH PATENTS

Offer a complete and regular supply of films of domestic and foreign manufacture through the following well-known agencies:

KLEINE OPTICAL CO.	Chicago
ITALIAN "CINES"	New York
WILLIAMS, BROWN & EARLE	Philadelphia
AMERICAN MUTOSCOPE & BIOGRAPH CO.	New York
GREAT NORTHERN FILM COMPANY	New York

Controlling in addition to the films of the American Mutoscope and Biograph Company the entire output of—

Gaumont  
Urban-Eclipse  
Lux  
Raleigh & Robert  
Ambrosio

Rossi  
Aquila  
Theo. Pathe  
Warwick  
Hepworth Mfg. Co.

R. W. Paul  
Cricks & Sharp  
Graphic Cinematograph Co.  
Society Italian "Cines"  
Williamson & Co.

Great Northern Film Co. (Nordisk Films, Denmark)

A regular weekly supply of from 12 to 20 reels of splendid new subjects is now available.

## Films are Sold Outright Without Restrictions

All renters and users of films purchased from any of the above licensees are guaranteed absolute protection free of cost from any form of patent persecution, and are privileged to use such films upon projecting machines covered by the LOOP Patent of Latham.

**INDEPENDENT FILM EXCHANGE**

1609-10 MASONIC TEMPLE, CHICAGO, ILL.

**7 CHANGES \$25.00**

Now just listen to this so-called scooped talk by some of the Association of Renters. One tells you last week that Edison had applied for an injunction, file Nos. 28990-1, March 6th, restraining the Kleine Optical Company and George Kleine from infringing on the Edison film patents. This particular house calls that "Fresh News" or a "Scoop." They didn't tell you that a week previous to the above the Biograph Co. applied for an injunction as against Edison. Now what does an application for an injunction mean to the exhibitor? It means that after a fight of two or more years either Edison or the Biograph Company may have their claims adjudicated and nothing more. This Mr. Scooper advertised the fact that he had given all the other exchanges such a headache with his so-called "Fresh News." Chestnuts. If the so-called Association has any headaches they were caused by the fact that the INDEPENDENT advertised service of seven changes for \$25.00 a week. Another big so-called surprise, advertised 12½ cents per thousand for tickets in fifty thousand lots. Liberal, isn't it? Why, we are tickled to death to supply our customers for 10 cents a thousand. I guess that will be about all for this time regarding scoops. In the meantime the INDEPENDENT is busy buying and renting films, receiving complimentary letters as to our service, from every customer. Remember that we are selecting from fifteen manufacturers subjects that cannot be purchased by the Association of Renters. Many of the exhibitors no doubt have received letters from members of the Renters' Association which state that we are charging \$38.00 a week for seven changes. This is incorrect, as can be seen from this advertisement. We never have asked but \$25.00 for the above changes. We have succeeded in making the man with a headache come down in his prices from one hundred and two dollars a week to thirty-four, and that isn't all. He is coming down more yet. In renting films from the INDEPENDENT you are protected by the Biograph Company against injunction suits of any kind.

Yours very, very truly,

INDEPENDENT FILM EXCHANGE.

**TRUNKS FOR MOVING PICTURE MACHINES**

and CASES to carry 1-2-3-4-5 or 6 Reels

SOLE MAKERS—

**LEATHEROID MANUFACTURING COMPANY,**

532 Broadway, NEW YORK

**BIOGRAPH FILMS**

THE MOST NOVEL YET

**Caught by Wireless****THE EFFICACY OF THE MARCONIGRAM SHOW IN MOTION PICTURES****LENGTH, 969 FEET***Write for our descriptive circulars; get on our Mail List and keep posted***All pictures are made with our celebrated Biograph Cameras. Our films run on any machine****AMERICAN MUTOSCOPE & BIOGRAPH COMPANY****11 East 14th Street, New York****Licenses: KLEINE OPTICAL CO.,  
SOCIETY ITALIAN "CINES"****WILLIAMS, BROWN & EARLE  
AMERICAN MUTOSCOPE & BIOGRAPH CO.****We will protect our customers and those of our licensees against patent litigation in the use of our licensed films.****KLEINE OPTICAL CO., Chicago  
SPECIAL SELLING AGENTS****PACIFIC COAST BRANCH:  
116 N. Broadway, Los Angeles, Cal.**

# Hurrah! Spring is Here

## Moving Picture Man's Tonic for Spring Fever Take

One reel of Miles Bros. moving picture service, add to this one set of illustrated song slides, together with one of our non-breakable announcement slides, and take daily. The effect is pleasing and after once tried will be taken regularly.

### Now

is the time to clean out your theatre and operating room, throw out your old furnace, or rheostat, and put in our **cool, non-buzzing Rheostatocide**, guaranteed to save 65% to 75% of your M. P. current, giving a perfect, white, flickerless Picture and absolutely no heat.

Do not waste your time or install any kind of electric arc controller, economizer, auto transformer, rheostat, choke coil, or other machines, claiming to do what our Rheostatocide does. We have after years of experimenting with all kinds of apparatus found that the Rheostatocide is the only machine for you to invest your money in, as it it will never wear out, requires no readjusting and cannot burn up as it gives no heat.

The Rheostatocide has been approved and recommended by the New York Board of Fire Underwriters. At a recent test made by the Electrical Testing Laboratories of New York on our Rheostatocide the following results were obtained:

TOTAL WATTS CONSUMED		TOTAL WATTS SAVED	
By ordinary Rheostat	By our Rheostatocide	1750	
2750	1000	or 64 per cent.	
Rise in temperature above that of room }		Rheostat	RHEOSTATOCIDE
		320 DEGREES	23 DEGREES
Temperature of room during test 72 degrees			

Remember summer is coming and now is the time to put in a RHEOSTATOCIDE; it will help to keep your operating room cool, as it gives out absolutely no heat, and will save you expense on ventilating fans.

WRITE US NOW FOR FULL DESCRIPTIVE CIRCULAR

Do not fail to order some of our new unbreakable announcement slides. We have them in all colors. Price, 75c cents each.

790  
Turk St.  
San  
Francisco

**MILES BROS.**  
(MILES BUILDING)

Hub  
Theatre,  
Boston

259-261-263 Sixth Ave., New York  
439 COMMERCIAL BUILDING, PHILADELPHIA, PA.



# THE Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of  
All Manufacturers and Operators of Animated Photographs  
and Cinematograph Projection, Illustrated Songs, Vocalists,  
Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY  
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 2., No. 13.

March 28, 1903

Price, 10 Cents

**FILM SERVICE**

Reliable Service from a Reliable Firm  
PASSION PLAYS FOR RENT.

**TALKING MACHINE CO.**

Members Film Service Association

ROCHESTER, N. Y.

## **Society Italian "Cines" and Williamson & Co.**

Films of Merit Sold Under the Broad Claim  
and Guarantee of Satisfaction in Every Detail

NEXT ISSUE:

### **The Skull and the Sentinel**

277 Feet

### **Gaston Visits Museum**

370 Feet

"Highly Fantastic and Comic. A novelty in every detail. Something new,  
something odd."

**SOCIETY ITALIAN "CINES," 143 E. 23d St., New York City**

Licensed under the American Mutoscope and Biograph patents. All purchasers and users  
of our films will be protected by A. M. & B. Co.

# ISN'T HE THE WISE OLD OWL

WHO?

WHO?

WHO?

**Wm. H. Swanson** The Largest Moving Picture Supply Dealer in the West **Chicago, Ill.**

WHY?

Because He Ordered

## \$ 18,000 \$

Worth of the

## Hallberg Automatic Electric Economizer

FOR MOVING PICTURE LAMPS AND SPOTLIGHTS AND SCOOPED THE WESTERN AGENCY

**You Know: That an Order of this Magnitude is Never Given Without Competition**  
**Here Are a Few of the Questions I Had to Answer:**

- Q. No. 1. Is the "Hallberg Economizer" anything like the following current-saving devices: B & M Inductive Coils, The Magnetostat, The Rheostatoid, Reactive Coil, Reactance Coil, Kicking Coil or an Impedance Coil?
- A. No. 1. **No.** These are all common choke-coils, under different names, as have been used during the past 15 years in all ordinary arc lamps.
- Q. No. 2. How much current do the above mentioned Choke Coils save over the rheostat for M. P. lamp?
- A. No. 2. **About 50 to 60 per cent. on 110 volts, and from 60 to 75 per cent on 220 volt circuits.**
- Q. No. 3. Does the "Hallberg Economizer" save more current?
- A. No. 3. **Yes, About 10 to 15 per cent. more.**
- Q. No. 4. What size fuse for 40 amp. M. P. lamp?
- A. No. 4. **For above choke-coils: 50 amp., but only 10 to 20 amp. for "Hallberg Economizer."**
- Q. No. 5. Are you familiar with any other devices for saving current in M. P. arc lamps?
- A. No. 5. **Yes. An ordinary old-time compensator can be used. The compensator is also known by the following names: Single Coil Transformer, Auto Coil or Transformer, Auto Converter, Economy Coil, etc. These compensators simply reduce the voltage to about 50 volts. You then use your rheostat on the 50 volt binding post, saving 50 per cent. You may use a small choke coil with the compensator, saving a little more current. The compensator saves current but it does not give a steady light.**
- Q. No. 6. Does the "Hallberg Economizer" give a better light than any other device?
- A. No. 6. **Yes, 10 to 25 per cent. better.**
- Q. No. 7. Why? A. No. 7. **Because there is no flame at the arc, and the arc is always absolutely steady.**
- Q. No. 8. Have you replaced any of the above devices with the "Hallberg Economizer"? A. No. 8. **Yes.**
- Q. No. 9. Do you make an allowance for our old choke coils, compensators, etc. A. No. 9. **Yes.**
- Q. No. 10. Is the "Hallberg Economizer" the only device with which it is impossible to blow a fuse?
- A. No. 10. **Yes.**

**THE HALLBERG AUTOMATIC ELECTRIC ECONOMIZER**  
**is Patented—Do not Forget—There is no Device—Just as Good**

**ORDER EARLY—SAVE MONEY—GET A BETTER LIGHT—ASK ME ANY QUESTION ABOUT YOUR ELECTRICAL TROUBLES AND I WILL GIVE YOU A PROMPT REPLY—WITHOUT CHARGE**

### J. H. HALLBERG

Consulting Electrical Engineer

Associate Member: American Institute of Electrical Engineers, National Electric Light Association, The N. Y. Electrical Club, etc.

Factory and Eastern Sales Offices, 32 Greenwich Ave., New York, U.S.A.

Wm. H. Swanson Co., 77 So. Clark St., Chicago, Ill., Western Agents

Feb. 11, 1908  
1359 1/3 No. 10  
166429  
COPY 52



PUBLISHED EVERY SATURDAY.

Copyright, 1908, by

The World Photographic Publishing Company, New York  
ALFRED E. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 2 MARCH 28 No. 13

**SUBSCRIPTION:** \$2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

**CANADA AND FOREIGN COUNTRIES:** \$2.50 per year.

All communications should be addressed to MOVING PICTURE WORLD, P. O. BOX 450, NEW YORK CITY.

Advertising Rates: \$2.00 per inch; 15 cents per line

The contents of this magazine are protected by copyright and all infringements will be prosecuted.

## Editorial.

### News of a Non-Inflammable Film.

The name of F. Paul Liesegang attached to an article in *Der Kinetograph* (Germany) is sufficient authority for announcing to our readers the long-wished-for discovery of what is claimed to be a non-inflammable film. Should the reports of the tests given on another page be true, and we have every reason to believe in their authenticity, just think for a moment what a revolution this will create in the moving picture field: The chief objection against the opening of theaters in densely populated districts will be removed, insurance rates will be within reason, fireproof magazines will be relegated to the scrap-heap, and operators will no longer be compelled to work in prison cells. It is more than a coincidence that at the time this important discovery was announced to the world, George Eastman should be in Europe, and it is to be hoped that he will return with the rights of manufacture, so that the new film will carry the same high grade of sensitive emulsion to which we are now accustomed.

### Phonographic Song Selections.

In our visits we have come across quite a few nickelodeons who are using the phonograph to good advantage with song slides. In the course of a conversation with Mr. William T. Rock this subject was touched upon and he highly favored the idea and wondered why it was not more generally adopted. As he pointed out, there is also a splendid business opening for someone to make a specialty of supplying the records and slides, which need not be confined to the popular songs of the day, but

operatic and classical music could be produced, for which, of course, the slides would have to be made from specially posed and trained models. But to make it a success only the best phonograph obtainable should be used and not the screechy things that are now used as barkers in some places. This opinion of an old and experienced showman is worth consideration and could be adopted with advantage by small theaters which cannot afford the services of a good vocalist, and a poor one is worse than none at all.

### The Exhibitor.

We have received a letter from an exhibitor, in which he asks us to treat the answer editorially for the benefit of the exhibitors throughout the country, whom, he says, look to the MOVING PICTURE WORLD for light and guidance. His first paragraph for comment reads:

I have been renting from a concern who, before the combine, supplied me with film up-to-date and usable. Since the 2d of March I have been receiving chestnuts—film I used three and four months ago are being repeated, and instead of getting first run I have to take what I can get. I am paying seventy-five dollars a week for my service, and during the last two weeks, owing to showing junk, I have lost in takings nearly two hundred dollars each week. I complained to my renter, who said that was the best he could do. I then said: "Well, if that's the best, it is a pity you ever bound yourself to a combine which cannot keep up the demand for film, and I am going elsewhere for my service." Now, Mr. Editor, this is what I want you take particular notice of. He then said: "If you use any film other than that licensed by Edison, I will get an injunction against you and close your place. No one can give you service but those in the combine."

We will answer this before we go any further. We are advised by counsel that this threat is indictable, and that suit may be entered against the person, and damages claimed. First, because no such conditions exist; the market is free and open and the exhibitor can obtain his films where and how he chooses, and use them. Secondly, that it is a threat tending to the restriction of a perfectly legitimate trade or occupation, and under the laws of the United States it is a penal offence for any person or corporation to make such threats. We therefore advise our readers to take no notice of any such nonsense, but to unite and form associations for their own protection, such as are already formed in Chicago, St. Louis, Michigan, Boston and New York. The exhibitors have made the profession what it is to-day, by supplying the public with that which pleases them, and when the public become dissatisfied the whole business is at an end. This supplying of old subjects the public will not stand for, unless they are subjects of rare interest to them. We have visited nickelodeons in Chicago, Pittsburgh, New York and elsewhere and heard the same complaint, viz., not enough new subjects to go around. What the public wants, and what the successful exhibitor must supply, are good, clean, wholesome and up-to-date subjects, and there are ample on the market to give full satisfaction.

Reverting again to our correspondent's letter, he says:

Mr. Renter further stated that the Eastman Company had signed an agreement not to supply the "outlaws" with film, so that all on the market at present is old stuff that was in the country long ago and the only foreign firms supplying new subjects are Melies and Pathe; and that the Edison Company are preventing any film coming through the customs.

We wish to say right here that we do not like the term outlaw applied to men who have the courage of their own convictions and who are standing up for their rights.

Webster defines outlaw as "a person excluded from the benefit of the law, or deprived of its protection."

With this definition there is not one of the renters that can be termed outlaw; they are all good, law-abiding citizens of a free country, who object to having their liberties curtailed.

As regards the agreement rumored to have been made between the Eastman Company and the Edison Company, we have it on the best authority that such an agreement has not been made.

As regards the latter clause, we are sure the Edison Company have no desire that such false statements should go abroad as emanating from them. No film has been stopped in customs for this cause.

This brings us to the position of

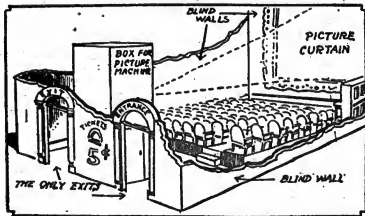
### The F. S. A.

The statements in our last issue express the feeling in Chicago and New York. The whole membership is in a state of uncertainty and a meeting has been requested *without the presence of the manufacturers*, wherein the renters may adjust their differences and decide on a course of future working. They fully realize that they were misled and they now want certain exactions removed. The burden is so irksome that several defections have already taken place, notably among these an executive officer, and more are threatened. We are sorry to see these resignations, because we are of opinion that the Association, for which we worked so hard, is of vast power, if united, and working free from either faction. The members of the F. S. A. ought not to be the sufferers, pending any litigation between Biograph vs. Edison, or Edison vs. Kleine Optical Company. They should be on neutral ground, holding the balance of power in their own hands. This is no "frenzied agitation," as the trust organ said, but calm, mature judgment on the evidence as we see it, and to those who are enlightened we would say: Have courage in your own convictions and do not forget that "In Unity there is Strength."

*Magna est veritas, et prævalabit.*

### A Hint to Builders.

As mentioned last week, the St. Louis newspapers are still active in attacking the nickelodeons from every standpoint. In an article condemning the construction of these places one newspaper publishes a sketch of the average hall and points out the fallacy of having the film box (fire box, they call it) located over the only exits. The writer of the article cannot see why the



screen cannot be placed there and the machine at the rear. Of course there are many difficulties in the way and it would be a great hardship to many to reconstruct their theaters along these lines. However, many of the new places being opened are so arranged, in which case, of course, the aisles are at the sides.

## Preparing the Slides for a Lecture.

By BURTON H. ALLBEE.

*Specially contributed to the MOVING PICTURE WORLD.*

Illustrating a lecture should be done, camera in hand and on the ground which is included in the text. It is possible to illustrate in other ways, but the work is not so effective and the results are not nearly so satisfactory. Wherever possible the lecturer is urged to go over the ground himself, not once, but many times. Unless he does this his statements will frequently appear incongruous to those who are familiar with the ground described, and the lack of personal knowledge will reduce the confidence of the lecturer.

It is reported of Sir Walter Scott that when he was writing his "Lady of the Lake" he actually rode over the ground described to verify his location of Fitz James at a certain time. Unless the lecturer does the same he will always have doubts of the accuracy of his statements and there will always be a haunting fear that someone in his audience knows more about the ground and distances than he knows himself.

If a personal digression may be pardoned the writer will refer to some of his own work as illustrating this. He is preparing a historical lecture on Washington's retreat through New Jersey during November and December, 1776. He has gone, and is going as this is written, over the ground covered by Washington's army from Fort Lee to Philadelphia, most of the way on foot, camera in hand. Some of the ground has been traversed several times. Some of the rest may be. It is the only way to be positive of one's statements, and though it involves a great amount of hard work and oftentimes much inconvenience, it is the only sure method and its effect will always appear in the finished lecture.

It is assumed that the negatives have been made, and while probably only a few lecturers will make their own slides, still this narrative of processes is made complete for the benefit of those who desire to do the work themselves. It won't hurt the man who employs a professional slide maker to know how to make his own. It will benefit the man who desires to make his own.

If 4 x 5 negatives have been made probably most slides can be made by contact. That is, the slide plate will be manipulated exactly like a print on paper, for a slide made by contact is no more, nor no less, than a direct print on glass instead of paper. And the manipulations and operations are much the same, except that the slide offers more opportunities to manipulate and doctor because the base is substantial and permanent, while paper will stand comparatively little. The printing, developing, fixing, washing and drying do not differ materially from similar operations with paper.

If the whole 4 x 5 negative is wanted, or if a larger negative is used, recourse must be had to reduction. And to accomplish this more or less complicated apparatus is necessary. To condense a 5 x 7, or larger work and a good lens. Otherwise the finished slide is plate into the limits of a 3 x 3 space, which is about all one can count upon on a slide plate, requires careful quite likely to show the effects of crowding, or be otherwise unsatisfactory.

Even though these observations are true good slides can be, and have been made with neither complicated nor expensive apparatus, and more can be. The professional might smile at some of the makeshifts of amateurs, but that matters little. The fact remains that the amateur

is turning out better average slides than the professional, slides which are more effective and more artistic and are more worthy to be shown as illustrations of a particular subject.

The worker being ready to begin slide making enters his dark room, prepares his printing frame and negative the same as for printing on paper. He opens his box of slides and places one on the negative so that the plates will rest film to film. Clamp the frame, turn up the white light and one is ready for exposure.

Here is where his first difficulty will come. Exposure varies, even as it varies for paper, and to be able to judge with substantial accuracy is one of the features which can only be learned by practice. But for the average commercial slide plate from five to ten seconds is generally sufficient for an average negative three feet from an ordinary gas burner with a flat flame. A 16-candle power electric light will be substantially the same, while a 32-candle power light would reduce it somewhat. Personally the writer prefers gas to electricity for slide making, and has arrived at this conclusion after long experience with both.

The developer is important. But one always has a formula for a suitable developer at hand. The plate makers know the characteristics of their emulsions and it is perfectly safe to follow their directions. Usually two or more formulae are given. The amateur worker who wants reasonably clear results will do best to use the hydroquinone. Unquestionably it is the best of all developers for slides and allows more latitude in working than any other developer known. Amidol is good, and so is Ortol, or any other developer that has little tendency to fog. Fog is the bane of slide makers, and extreme care must be exercised to overcome it. If the worker wants a formula that works well he can follow the one given herewith. The writer has used it for several years with good results. Its only difficulty is it will turn almost instantly black all over exposures. It yields a positive of good gradation, with clear black tones, which for all around work are unquestionably the best:

#### A.

Hydroquinone .....	150 grains
Metabisulphite of potash.....	10 grains
Bromide of potassium.....	50 grains
Water .....	20 ounces

#### B.

Sulphite of soda (crystals)....	2 ounces
Caustic soda.....	100 grains
Water .....	20 ounces

For use mix equal parts of A and B. The image will appear in a minute, or possibly a little less, and development will be complete in two to four minutes, rarely going over three. Before placing in the fixing bath wash thoroughly under the tap to remove the developer. Fixation will be complete in a much shorter time than for a negative, but it is wise to allow the negatives to remain in the bath some little time after the white has disappeared.

Usually the makers give a formula for a fixing bath which is best for their slides; more often than not these baths contain both acid and alum. The only objection to their use is they harden the film and make after work on the slide more difficult than it would be if the slide were fixed in plain hypo of the strength of about one ounce of hypo in four ounces of water.

After fixing the slide should be placed in running water and washed for an hour. If washing is not thorough the hypo will shortly begin to discolor and eat

the film and within a comparatively short time the slide will be ruined.

Drying should be in a current of air as free from dust as possible. Particles of dust are magnified by the lantern lens until they frequently appear as large stones, or other obstructions. Cool air is most desirable, but in winter it is often too cool. Sometimes drying can be successfully accomplished over a register which has been partly closed. It is well to remember that drying in warm air intensifies the slide somewhat, consequently over exposure should be guarded against. Slides bleach a trifle in fixing, hence may be a shade over exposed, and yet come out all right in the end.

Mounting ready for the lantern is accomplished by procuring a suitable paper mask, placing it on the film side of the slide, covering this with a thin crystal cover glass and binding the whole with slide binding, a narrow and easily manipulated passe partout. The masks have silver or gold tracings on one side which are really outlines of different shaped masks. With sharp scissors cut out the shaped mask the slide seems to require and bind the whole together firmly, as stated. If the processes have been properly carried out the worker has the most permanent thing known to the photographic world. No moisture can get to the film and barring an accident it will remain as it is forever. Nor do they break easily after being bound up in this way, consequently the finished work is substantially permanent.

It is recommended to spot slides, that is place a white spot on the lower corner, the idea being to pick up the slide with this spot under the thumb. But in practice this is not necessary. If the slides are bound up with the silver on the masks next to the cover glass no spotting is necessary. Place them in the carrier with the silver toward the light and they will come right on the screen.

How many good slides ought a worker to get out of a dozen plates? That question is hard to answer. Some of the masters of slide making frequently throw away a whole dozen plates before they get a slide to suit. Others will sometimes make good slides from the whole twelve. The average will be somewhere between. If a worker at first succeeds in getting one good slide from each three exposures he need not be discouraged. His work is progressing unusually well.

As one advances in the work it will be possible to correct many errors in making, and passable slides can be made from what seemed at the beginning virtual failures. At any rate it will be impossible to make slides which will show well on the screen and illustrate your subject at the same time.

Slides by reduction, and the manipulation to obtain certain desired effects, or to correct errors are left for another paper, wherein they will be described at length.

### Paraffin Wax.

Paraffin wax has a great merit in its inertness to the chemicals used in photography. A wooden dish may be made quite water tight by means of this substance, and can then be used fearlessly for any photographic solution that is used cold. In the case of large dishes the wax may be applied all over the interior, and then a good quality of oil cloth may be laid down and ironed into contact all over with a warm iron. This melts the wax and cements the cloth to the wood; though not so tightly but that if the cloth gets injured in any way it may be pulled off and a fresh piece substituted. For making large trays for developing lengths of film the oil cloth lining is both serviceable and inexpensive.

## The Electric Light in the Optical Lantern.

No. 5.—By C. M. H., in *The Kinematograph and Lantern Weekly*.

*Continued from page 157.*

The electric arc which gives us the brightest source of artificial light that we have applicable to the requirements of the optical lantern, is formed between two carbon points separated a small distance from one another by the passage of electricity across that gap. We have now in this series of articles studied this effect pretty thoroughly, but very little notice has yet been taken of the cause. It would not do for a lanternist to undertake to give an exhibition with the limelight, no matter how perfect was his knowledge of the behavior of oxygen and hydrogen in that connection, of jets and limes, and all the other accessories of a limelight lantern, if he knew nothing whatever of gas cylinders or bags, and was totally unacquainted with the function of the regulator. And before an electric lanternist can hope to conduct a show with anything like credit to himself and his apparatus, or indeed, without mishaps of more or less serious kind, he must know something of the nature, or at least of the behavior under certain circumstances, of the electricity which he proposes to train to his service.

I have already said that the chief source of electricity of the kind that is employed to run an arc light is the dynamo, and that this engine may be likened to a pump whose function it is to force some of the electricity which is supposed to be all pervading away from one position, where it leaves an emptiness, into another, which thus has more than its normal quantity. So far the matter is easily understandable. It does not require any very acute perception to see that when you have too much of anything in one place which is anxious to get across to another where there is too little, and you offer to convey it across the space which it cannot pass without your help, you can justly *demand a toll* for so doing. That is to say, the discontented "something" which is so anxious to transfer itself from the one place to the other, may be made to do a certain amount of work in its passage, and naturally that amount of work is proportionate to the extent of its anxiety to make the change. For if it is only moderately anxious, and you say that you will give it the means of passing from place to place provided it will do a large amount of work, it will conclude that it is better off where it is, and nothing will come of your offer. Similarly, if the distance which it has to travel be long, it has this difficulty—the traveling expenses, as it were—to take into consideration, and it will only be worth its while to undertake a small quantity of work, by way of "quid pro quo," than if the distance were shorter.

These are the terms, then, on which you can make electricity do work for you. In return for a free passage in the direction in which it desires to go, it will be willing to perform a certain amount of work, in direct proportion to the extent of discontent with its present quarters, which prompts it to make the removal, and inversely proportional to the length of the journey. Now, unfortunately, we lanternists who have had no previous dealings with this curious customer that we call electricity, are naturally at a loss to know how to measure the extent of this discontent, or to arrive at a due estimate of the traveling expenses, so how are we to know what amount of work to demand as fair payment? We can realize that the "discontent" is a kind of "pressure," and we can measure the distance with a yard measure,

but we do not know how to gauge this pressure, and what is the use of knowing how far it is from one point to another if we have no idea of the difficulties to be overcome in each yard? The simplest way will be to seek an analogy in some other form of power or energy and our yard measure, and quart pot, and Bourdon pressure gauge may come in useful.

Electricity, we are told, is *incompressible*, therefore air will not do for one analogue. If we take water we shall be all right upon that point, and perhaps it is the best that we can find, but we shall have to drop it before long, for it will not hold good through all the ramifications of the subject. Let us pre-suppose the existence of a steam engine as the original source of energy, both in the case of water power and electricity, for here is a function place from which they both may spring, and it will not be necessary to say that the coal is the source of the steam, or that the light and heat of the sun were responsible for the birth of the coal. I know you will accept the spirit of my poor explanations, and not examine them so hypercritically as that, or I would never have attempted to set them down. The steam engine works a pump whose duty it is to lift water from a cistern at a low level into another some considerable height above. The amount of water which it will raise in a given time is proportional to its strength divided by the height to which it has to carry the water. The result of the pumping is that we have what we call a "head" of water—"pressure" will be a better term for this particular purpose—and we therefore have a stored up power to accomplish a certain amount of work, which will be in direct proportion to the extent of this pressure and the amount of water which is stored. The pressure we measure at so many pounds on the square inch, and the water can be measured in quarts.

This definition and measurement of pressure remains the same if we abolish the upper cistern altogether, and carry the water direct from the pumps to the place where the work is ready for it to accomplish. This change is necessary in order to keep up the analogy to electrical power, for electricity cannot be stored—using the word in its proper acceptance. In the same manner, we may take the thickness of the stream of water as it comes from the pump as a means of estimating its quantity, instead of saying how many quart pots it would fill, and here again, we bring the analogy nearer to the electrical standard, for it is not convenient to measure the capacity of electricity. So we may say that a stream of water of a certain thickness, flowing at a certain pressure, will do an amount of work directly proportional to the sum of these two factors: Supposing that the stream was one inch in thickness, and the pressure 100 pounds on the square inch, those two factors multiplied together represent a certain amount of power to do work. If the pressure were 200 pounds, or the stream twice the thickness, twice as much could be accomplished; or if these doubled conditions existed together, they would represent energy of four times the original amount.

*(To be continued.)*

**In answer to numerous inquiries the publishers desire to say that there is in stock a limited quantity of all back numbers of the World. These will be mailed for five cents each to old subscribers only, who desire special numbers, or new subscribers may date back their subscription to begin with any number.**

## The Film Service Problem.

### NOTHING DOING—SOMETHING BREWING.

#### The Lull Before the Storm.

The situation in the moving picture field remains practically the same as it was a week ago. The pronounced silence that prevailed alike in the ranks of both the Edison licensed men and the independents shows no serious breaches. Here and there murmurs are heard occasionally, but they have been only murmurs, nothing more. Some supposed wise men have intimated that there was "a nigger in the woodpile" and he threatened to spring out and declare himself before the present week would be far advanced, but if there has been a colored gentleman in hiding, he is still there.

#### Defections from Both Sides.

It cannot be denied that a spirit of discontent is manifested in some quarters, but it has been impossible to measure it with any degree of certainty. This is due to the unwillingness of the people who are supposed to be discontented to either affirm or deny that they are dissatisfied. They seem to be standing pat and unwilling to commit themselves one way or the other. Like the principals in the situation, they are playing a waiting game and keep a weather eye on all that transpires. When the Edison license movement was made, with the co-operation of the Film Service Association, it was decided that those who failed to fall in with it, or those who jumped the traces, would not be able to get themselves enrolled later on, or assure reinstatement. This decision was marked with such determination that its effect is as pronounced to-day as it was the day after the convention adjourned, and that is the reason why so many supposed dissatisfied people remain non-committal. Anybody who "jumps" either the Edison license or the independent agreement is termed an outlaw and none care to be so outclassed until he knows more about the situation. There have been desertions and gains on both sides, with possibly a slight advantage in favor of the independents, but, with one exception, these changes have not been of sufficient importance to excite much comment. The desertions and gains have been very few, and in some instances desertions have been claimed without foundation. As an instance, some cases in Pittsburgh and Ohio can be taken. Two or three exchanges declared themselves independents and on first report they were looked upon as deserters from the other side. Investigation showed, however, that none of the exchanges had qualified previously with either one side or the other and that the step taken during the past week was their first so far as it related to a declaration of choice. The case that has attracted the most attention is that of the Cleveland Film Renting Company, of Cleveland, Ohio. This concern had signed the Buffalo agreement and stood by it until two weeks ago, when, it is claimed, the Film Service Association learned that the company was also buying independent films. It would seem from what has been learned thus far that the company was buying from both sides at the same time.

#### Scarcity of New Subjects.

One phase presented by existing conditions shows that the manufacturers under the Edison license have a golden opportunity. The renters are crying for more new films and the producing capacity of the eight companies is challenged. The Association renters claim that the present licensed output is wholly insufficient to supply new subjects in proportion to the demand. It is claimed that old subjects are fast outliving their usefulness and ultimately new subjects must be wholly relied upon, so the manufacturers must get busy. The latter claim they realize the situation and will soon have it in hand. One concern has already arranged to double its weekly production in the near future, and it is claimed others will take similar steps. A manufacturer who was spoken to on the scarcity of new subjects said the situation was one that those would properly adjust, as it will many others. "All things of this nature develop with time and we must have time in which to properly meet them," he said. "The new order of things has not been in operation a month yet, and everything considered, affairs have moved along most satisfactorily."

#### Supply Not Equal to the Demand.

The demand for new subjects is not confined to one side of the film field. All the renters are driven almost to desperation by the importunities of their customers who control the vaudeville houses. The managers of these places want absolutely new stuff and quickly turn down any subject that the

nickelodeons have shown. With the latter places demanding first run films and changing their programmes as often as six or seven times each week it is plain that the renter is up against a most perplexing problem. If he gives the vaudeville house a first run film it is killed for that value in the nickelodeons, and the vaudeville manager won't take it if the nickelodeon gets it first. It would take a Solomon to get the renter out of the dilemma. Some of the vaudeville people have threatened that if they cannot get what they want through the regular channels they will resort to the manufacture of films for their own use and control them so that the nickelodeons cannot get even a look at them outside the vaudeville houses. But that is a hollow threat. It could not be carried out, for more than one reason. In the first place, the Froctor houses undertook the same thing several years ago, but soon abandoned it. They found it too expensive, both as to time and money. In the second place, the serious question of infringement would be encountered. If the undertaking was successful and either of the claimants to the camera patents saw the vaudeville field slipping away from them it is not likely that they would withhold a protest. There is as great a change in the moving picture field so far as cameras are concerned as in the other branches. The lines are drawn closer than ever before on the camera patent claims and the carrying out of the threat would not be an easy matter, by any means.

#### Partisan Feeling Not So Strong.

The struggle for supremacy between the two sides in the moving picture situation is watched with interest by many who have no direct concern in the matter, but view it from what they call a patriotic standpoint. On one side are seven American and two foreign concerns arrayed and on the other there are seven foreign and one American. Some claim the issue is not a proper one because American capital and industry is represented on both sides. Others say the predominance justifies the issue. An exhibitor who took part in a discussion on the subject the other day expressed the opinion that in the wind-up the patriotic phase will be lost to sight. He argued that if the pictures were sold to the public as consumers question would very likely be made, but as they are only exhibited the case is quite different. It is not a question of patriotism with the people. It is a question of survival of that which pleases best. The people who really pay for the pictures give the same price for the privilege of seeing them whether they are of foreign or American make. While they have a natural pride in the products of their own country, they will not put their stamp of approval upon them to the exclusion of the foreign products if the latter are of superior quality and all conditions are equal, especially in the pecuniary sense. There is a lot of horse sense in this, too.

## "Frenzied Agitation" Finds a Champion.

It prints the following journalistic "Scope."

### "EDISON COMPANY BRING SUITS."

"Offield, Towne & Linthicum, the Edison attorneys in Chicago, have filed restraining suits against not only George Kleine and the Kleine Optical Company, but also against the following, who are proprietors of moving picture shows in the city of Chicago, where films are being used which are not licensed by the Edison Company:

"Christopher Rohland, 434 Milwaukee avenue; William Marks, 731 West North avenue and 707 West North avenue; F. T. Dorgan, 1055 Milwaukee avenue; Ah. Mills, 439 South Halsted street; John Furla, 710 South Halsted street; J. H. Ferris, 276 State street; D. E. Mulvey, 2950 South State street.

"In addition to these suits, J. Edgar Bull, the Edison Company attorney in New York, has instituted proceedings against the American Mutoscope and Biograph Company and Sunstead, Lorch & Co., who, it is understood, are importing film for the Kleine Optical Company.

"It is stated emphatically that these suits are being pressed most vigorously. There is no question, say eminent barristers who are following the controversy closely, but that the Edison Company's position is an undeniably powerful one. Every effort is being made by the plaintiff to bring the cases to speedy hearing, and according to authoritative advices the result is a foregone conclusion. In the meantime the Edison Company is taking evidence in every State in the Union, so as to be against all the outlaw exhibitors. The law exhibit, best as is practicable, simultaneously. At any rate, the keynote of the Edison Company's movements at present savors



strongly of decisiveness. Up to the institution of the suits here mentioned they have allowed exhibitors and other 'rebels' a certain time in which to 'be good,' and also to allow the situation to develop into something tangible. Now that the general trade has asserted itself to a certain degree the time of grace, has been terminated and those 'outside' will soon find themselves kept busy trying to keep their fences up. Reports from the vicinity of the Middle West indicate a decided tendency on the part of 'trust fighters' to scoot to cover."

"[The above invective we clip from the trust organ and opine the small coterie of readers thereof will not be scared. "Out-laws," "Rebels," "Outside," "Trust fighters," are terms expletive, which show the weakness of the cause, and, in the words of a well-known saying, "If you cannot win your case, abuse your opponent," is all it amounts to. This trying to bamboozle the public, trying to win the case in the press, is poor policy. All the barristers' opinions in the world are not worth the paper they are written on, without the decision of the judge. We do not care to prejudice, and will wait for that.—Ed.]

## Interviews with F. S. A. Members and Others.

MR. WILLIAM T. ROCK,  
of the Vitaphone Company of America.

Dropping into the Vitaphone offices last Saturday afternoon, the crowd of busy clerks denoted a very healthy condition of the business. Through the half open door of the telephone booth we could hear the dulcet tones of Mr. Rock mildly expostulating with some dilatory customer who persisted in sending in his orders at the eleventh hour. Presently he emerged with a smile and—

"Hello, Moving Picture World. How's tricks?"

"We hold a 'royal flush,' Mr. Rock. How is the lower limb of the octopus? You are so far downtown that we rarely have the pleasure—" etc.

"Well, you don't see any crutches around, do you? Tell you what, in spite of the—!— capers of the soreheads, business was never better with us. Come inside and have a Vitaphone cigar and tell me what is going on."

"Well, Mr. Rock, you desk telephone keeps you pretty well in touch with the pulse of the trade and I can tell you nothing new, but would like to have your views as to the possible outcome of the present situation."

"Situation, by Rock! There is only one possible outcome. Say, those people don't know what they are up against! I am sorry for some of them—yes, indeed!—for they are my friends; rare good fellows, some of them, but misled, running a wild-goose chase, and it is too tom-fool bad, just when something had been accomplished that would tend to place the business on a better footing."

"You think, then, that the present suits brought by the Edison Company will be upheld and that they will press their claims?"

"Undoubtedly. Why, man, all they have to do is to draw up a general complaint, print fifty or a hundred copies, and file suits in as many cities of the Union. This can be done at very little expense, but look at the thousands of dollars that will have to be spent by the other side in engaging lawyers and defence for all these suits. No doubt you are aware of the statement made by the Edison Company that all the money received by them for royalties would be set aside to defend their rights and protect their licensees."

"Then it is really a fight between capital and capital—a case of dog eat dog, as it were—and not to decide who is justly entitled to the meat."

"Well, you know what a hanger-on in a fight the Edison mastiff is. When he gets through with the other fellows they will not even have their bark left."

"Well, the disposal of the suits now pending will give us some idea of the future state of affairs."

"Yes, but look at the output, the worry and anxiety and the energy which is deflected away from the business. Why, man alive! the Vitaphone owns scores of patents, many of which, if enforced, would yield us royalties or seriously embarrass our competitors, but we have made it a point to avoid litigation except where it has been forced upon us, and we devote our energies to improving our output and our facilities, and this is the reason why the Vitaphone Company stands where it does to-day."

"Then you don't think that the Independent stronghold is impregnable. How about the patents which have already been sustained on the Biograph camera?"

"Bah! All ding dong nonsense. Everyone knows that the Biograph camera does not and cannot produce standard film if operated on the lines sustained in the patent claims. We all know what this means. Why, the Biograph Company have only been making standard width film for about four years. You have no doubt seen the old Biograph film? Yes, well, that was film! There was where you got good pictures—perfect in definition—but they were at least eight times the size of standard film and therefore too expensive."

(Telephone bell rings.) "Hello, hello! Yes. No! —! —! —!"

(Was that the smell of burning sulphur—or the odor of the cigar?)

"Well, Mr. Rock, we all regret that the manufacturers and the renters do not work in harmony for the welfare of the business —at least in retreating junk films."

"My friend, although I am an old hand at this game and have also done some film renting, I regard Miles Bros. as the real pioneers in the film renting business. They are keen, far-seeing men and have built up an enormous trade, and I am certain that Mr. Herbert Miles, with his experience in this line, could come nearer than I to solving this problem, and also give you an interesting story of the evolution of this comparatively new business. You know the conditions which led up to the formation of the F. S. A. The manufacturing field was threatened with dozens of upstarts. By the time that they had learned to produce a good film they would have nauseated the public against moving pictures by the stuff which would have flooded the market. On the other hand, sub-renting and price-cutting was killing the rental business and the peddling of worn-out films was killing the business of our only prop—the exhibitor."

"The Film Service Association started with the object of placing the business on a better footing, and to do this it was necessary, in the first place, to shut out the importation of foreign stuff that was not suitable or good enough for the American market. After this was accomplished and the business placed upon a sound basis, we would have admitted the films of those firms which were entitled to consideration by their standing in the film world and the quality of their products. The American importers who held agencies for these firms and also, the agency for licensed American products here produced a grand opportunity to make a business scoop; but because their demands for an immediate decision could not be acted upon they chose to break away. And now who have they to look to for their supply of film? A lot of unheard-of small foreign manufacturers whose productions the American public will not stand for."

(Here Mr. Albert E. Smith, Mr. Rock's partner, came into the office, debonair and smart as ever, but rather tired looking, having returned a few days ago from a strenuous trip through Europe.)

"Glad to see you back, Mr. Smith. Did you see the Moving Picture World in Europe wherever you went?"

"Yes, and no; not as much as I wished to. You see, I was pretty well on the jump all the time. Allow me to congratulate you on the success of your paper and the way in which you handle the news of the trade. I enjoy the paper very much and your issue of this week entertained me after supper last night instead of the usual daily paper."

"Thank you, Mr. Smith. This is indeed a compliment, coming from you. What impression do you retain of the business in Europe?"

"Very bright and promising. England is yet far behind. I did not have time to visit other cities there, but in London the few theaters that have overcome the very strict municipal ordinances are prospering. But Paris is where you want to go to see motion pictures in perfection! Perfect as to photographic quality, steadiness and freedom from flicker. The theaters are neat and attractive and the admission prices far above those in this country. Imagine the public here flocking to the theatrons at 40 cents per seat!"

"But do not these places also present strong vaudeville attractions?"

"Oh, no! Just a straight picture show, although some have the chronophone and nearly all have high-class music."

"No doubt your trip has given you many fresh ideas. Mr. Smith, that we will soon see in productions from the Vitaphone factory."

"Oh, perhaps; but we have never been short on ideas and we have now in our vaults thousands of feet of negatives ready to print from as fast as the demands of the trade warrant us, so doing you have been kind enough to commend the quality of some of our productions in late numbers of the World. Let me give you a parting tip to be on the look-out for still better quality in the future. But it is late; come in next week and you may have an interview."



## INGVALD C. OES.

## Of the Great Northern Film Company.

"Mr. Oes, for the benefit of our readers I have just stepped in to get some information concerning your company and its aims. Will you please give me these particulars, as I would like to know something about your company and what it is doing?"

"Do you mean in the nature of feature films?"

"Yes, that is what I would like to know and also to learn if they are suitable for our American audiences."

"What do you mean by 'suitable for American audiences'?"

"I mean are they clean, straight cut, good stories in which there is nothing that will offend the good taste of the audience."

"Yes. Our productions comply with all these conditions and we specially take pains to avoid producing tedious subjects. We want them as full of real life and constant entertainment as possible, and we generally succeed in this. Our film is something out of the ordinary and quite new in the line, a fresh breeze on the American market which will fill and push many a sail on in the business. We have special films, such as Historical and Scenic, Modern Drama and



INGVALD C. OES.

Comedy, in fact, films of every description. It will be a difficult matter to tell you all the subjects that we are putting out, but I can assure you they are of the very best and unequalled quality photographically and in staging, and our technical experts are continually working for improvements in every direction."

"What sort of a studio have you in Copenhagen?"

"We have just completed a very large, new up-to-date studio and will be using it in the early part of the Summer. The studio is fitted up with numerous arc lights, so that we are able to work night and day. The Scandinavian surroundings in which the subjects are being put up is so scenic, beautiful and charming alternately that it is preferable to any other place and presents the best conditions for forming a highly interesting setting around modern moving pictures. In addition to this the Scandinavian nations possess an eminent culture, with many points of resemblance to the great American people."

"What is your staff of actors? Have you any permanent or do you engage them promiscuously as our American manufacturers do?"

"The artistic and dramatic side of the operations are led by artists of high standing, assisted by a staff of actors of recognized ability. They are permanently engaged, but there may be one or other occasion where we find it convenient in obtaining an actor that is specially acquainted in the get-up of a certain subject."

"Your Winter being a long one, lasting, I suppose, fully six or seven months, I presume you are able to take special subjects of your Winter sports?"

"Yes, we are able to take all the Winter sports, such as ski jumping, skating contests, mountain sceneries and the traffic in the snow."

"This being the land of the Vikings and full of historical romances, I suppose a number of your film stories are based on these episodes?"

"Yes, we issue a number of films of this description, such as 'The Hot Temper', for instance, and others of like nature, but, as I mentioned before, our productions are universal."

"Have you any other interesting data that you can give us?"

"Mr. Olsen, the company's director, has with good reason chosen Copenhagen for its principal residence, it being not only isolated from other film manufacturing concerns, but it also is inexposed to competitors appropriating our many new and fresh ideas. Mr. Olsen renders with his many years of successful activity as a conductor of elegant establishments of amusements abroad the best guarantee that nothing will be forthcoming which does not possess the most absolute conditions for attracting the public. We have about 500 capable and highly-paid photographers, engineers and assistants, and you will therefore understand that we are in every possible condition prepared to produce something equal to the requirements of to-day. There is over 200,000 feet of film in my possession at present, as you will have noticed advertised, ready to be spread over the country in the near future and there is just as much ready for shipment to America as soon as it is required."

Mr. Oes, the resident manager of the Great Northern Film Company, is a pleasant and cultured gentleman to meet and a welcome addition to our circle of acquaintances in the film manufacturing field. He was born in this country, but has spent the greater portion of his life in Denmark. In speaking of the quality of his firm's products he is very much in earnest and he looks forward to a large and increasing sale of their films in this country. We wish him success.

\* \* \*

## MR. TURNER, OF "WALTURDAW" LONDON, ENG.

Interviewing Mr. Turner, of the English firm of Walturdaw, he said that he was about to return, after a month's visit here, with the conviction that England could learn something from America in business enterprise or the race for wealth, but America could learn and profit by the adroit and thorough manner in which any attempt to form a trust or corner a staple product was always nipped in the bud in Great Britain. While they had no agency here, yet many Walturdaw films had been sold through concerns which were now in the Association, and he naturally felt sore at having to sever business relations with many old and valued customers. He felt confident that the outcome would be an open field, open competition and the best man win. He considered Pathé mainly instrumental in the resolve to shut out the other foreign manufacturers. While he did not approve of Pathé's business methods, he admired him as a specimen of a self-made man. Asked to what he attributed Pathé's great success, he said: "Enthusiasm and love for his business. From a humble beginning he adopted the principle that if his income was \$20 per week he used \$2 for his personal expenses and re-invested the balance in procuring capable assistants, and in continually improving and perfecting new apparatus." In America he had noted that it was a common practice for a man to draw for his personal expenses or pleasure all that the business would stand and that it was mainly conducted upon paper.

## A NON-INFLAMMABLE FILM.

## By F. Paul Liesegang in "Der Kinematograph."

There is no problem in the moving picture question that has been studied closer than the possibilities of making a non-inflammable film. Experiments in this direction are pretty nearly as old as celluloid itself.

Now and then a rumor arose that the problem had been solved, but up to now all experiments in this line have been more or less failures.

Either was the translucent value of the film impaired or else its substantiality.

Celluloid consists of several ingredients; chief of them are gun cotton and camphor.

Of course, many experiments have been made either to substitute any of these substances for something that would lessen the igniting properties of the celluloid film, or add a new chemical that would neutralize the two others—the camphor and gun cotton both—as is well known, being non-inflammable. The first experiments along this line were an effort to get a substitute for camphor. Dozens of patents were applied for and several hundred different substances were tried, but the result was not encouraging. It was an important question, though, and a great problem to solve, and thus the scientific world worked hard and tried other ways.

In the beginning of this century the world was startled by

news of the invention of a new celluloid derivative, that would substitute the guncotton in the celluloid industry and create a revolution in the manufacturing of moving picture films. The new substance was called Acetyl-cellulose, and several of the leading German manufacturers, as Cross & Bevan and Friedrich Bayer & Co., took the matter in serious consideration. The new invention seemed to be the "real thing" and as to the photographic quality and in transparency it was splendid. But it was soon found out that the new film was not up to the standard of the old one, being somewhat brittle and not able to stand the barbarous treatment of the average projecting machine. "We are on the right track, though," said Mr. A. Eichengrün, of Elberfeld, in a lecture delivered in Dantsig last year before the German Chemical Association. "and I will prove it, too." And he did. This German scientist has now succeeded in producing a non-inflammable film consisting of a substance called celloid. This film is perfectly non-inflammable and the pictorial quality wonderful. The substantiality of the celloid film is very satisfactory, and to demonstrate its superiority an endless film was run on through a projecting machine 150 times without a break. But the most important feature of the new film is its non-inflammable properties. Take a piece of ordinary celluloid film and light it with a match or even expose it to the heat of stove and it will catch fire and burn to ashes in a few seconds with a hissing sound and a dense, heavy smoke. Do the same with a celloid film and it will hardly burn if lighted and compared with other substances it is less combustible than India rubber.

A very interesting experiment was made with two reels of film, one of celluloid and one of celloid. The celluloid film, when exposed to the electric arc light, caught fire in three seconds and only the construction of the machine with fireproof magazines saved the rest of the reel. Quite different was the behavior of the celloid film. Ten minutes constant exposure with the same light did not affect it in the least.

No one can fully comprehend what a revolution this wonderful invention will make in the future of the moving picture business. The time will not be far off when the fireproof boxes and hermetically sealed operating booths are gone. No board of cranky underwriters will bother the poor nickelodeon man any more, and no "penny-a-liners" will fill the papers about the last "terrific moving picture disaster." It will herald a golden prosperous career for the moving pictures.

G. VON HARLEMAN.

#### NO SUNDAY PERFORMANCES IN ROCHESTER.

Rochester, N. Y., March 19.—Justice Nathaniel Foote, of the Supreme Court, has handed down a decision denying the application of James H. Moore, proprietor of Cook Opera House, for an injunction restraining city officials from preventing Sunday moving picture shows, concerts, lectures, etc., at his theater.

Justice Foote says that it has been the common understanding of the people and bar that the State statutes did not permit theatrical performances on Sunday. He adds that because the Legislature saw fit to adopt a statute especially prohibiting certain theatrical performances by name, its proper construction is not to be limited.

#### MOVING PICTURES OF THE INVISIBLE.

Frederick Hovendon, vice-president of the London institution and a member of many learned societies, is preparing for four lectures, entitled "A Study of the Principles of Nature," in which he divulges some startling scientific discoveries, the truth of which he is prepared to prove by experiment. Mr. Hovendon declares that electricity, heat and ether are one and the same fluid, and if illuminated can be made visible to the naked eye. His second startling statement is that he can take moving pictures of the invisible. His theory is that every human being exhales ether or electricity at the finger-tips, and that moving pictures may be taken of this process. This last assertion Professor Hovendon claims to have proved in the following way:

A square glass box is filled with cigarette smoke, mixed with ordinary air. The experimenter thrusts a finger through a hole in the bottom of this glass box, and turns on a powerful arc lamp. The ether or electricity may immediately be seen issuing from the finger tips, and of this photographs may be taken.

Professor Hovendon adds that the fluid seen issuing from the finger tips is electricity, proved beyond dispute by the galvanometer.



The "Opal Theater," Hollister, Cal., is doing excellent business under the management of Mr. Elmer Tompkins.

Mr. A. Leichter, an expert operator well known among theatrical people, left the city this week to open the Saranac Lake Opera House, at Saranac Lake, N. Y. He hopes to hear occasionally from his friends.

C. H. Peckham, of the Cleveland Film Renting Exchange, has resigned his position on the Executive Committee of the F. S. A. He found the position too irksome. W. H. Swanson, of Chicago, is appointed to fill the vacancy.

From Pathe Freres we have received a copy of their "Supplement No. 1, 1908," being an illustrated and descriptive catalogue of their latest and most popular films. No doubt they will be pleased to send a copy to prospective purchasers.

From Philadelphia we learn that the Smith-Hardican Company has been granted a permit to convert the building at 1214-18 Market street into a store and moving picture theater for George H. Earle, Jr. The cost will be \$35,000. Stearns & Castor are the architects.

The Pittsburg Calcium Light and Film Company have opened attractive offices at 156 East Main street, Rochester, N. Y. A full line of moving picture supplies is carried in stock, together with the latest film productions. The manager is Mr. H. K. Sornborn.

The quarters of the Selig Polyscope Company in Peck court, Chicago, having become cramped for their constantly increasing business, they move this week into more central offices situate at 45-47-49 Randolph street, where every facility for the convenience of their customers is to be found.

Mr. C. H. Oxenham, proprietor of the American Exchange of Brooklyn, has gone South for a much-needed rest, after a well-rounded and busy winter, during which time many building improvements were made on the experiment and repair laboratory. After visiting many places of interest in Florida he will return in April.

From the Atelier "Saturn" Fasangasse 49, Wien 3, Germany, we are in receipt of "Piquant Films," an illustrated catalogue of subjects adapted to men audiences only. Judging from the illustrations there is nothing offensive in these films and the claim is made by the publishers that they aspire to reproduce only the highest form of art and will not tolerate anything that is outre or suggestive.

Headings's Family Theater, Bellevue, Ohio, which was lately opened, is reported to be playing to good business. This is a very pretty theater, the roomy lobby being tastefully decorated and the walls marbledized and gilt ornamented. The interior walls are in pale green with a stencilled border of darker shade. The stage is fully equipped for vaudeville performances and has a fireproof drop curtain. Vaudeville, illustrated songs and moving pictures are produced.

Reverting to the meeting of the European Cinematograph Trade held in Paris, the following are the manufacturers' representatives: Gaumont, Urban, Scipio, R. W. Paul, Warwick, Lux, Rossi, Aquila, Theo. Pathe, Cricks & Martin, Graphic Company, Walturdaw, Ltd., Raleigh & Robert, Ambrosio, Nordisk, Cines, Berlin Kinematograf, Hepworth, Clarendon Film Company, Williams, Brown & Earle, Kleime Optical Company. Some very interesting information is on the way to us, which we hope to publish next week.

## INDIANA COMPANY FORMED TO OPERATE THEATERS.

The Commercial Amusement Company, of Indianapolis, has filed articles of incorporation at the office of Secretary of State. The capital is \$10,000, and the company is incorporated to own and operate moving picture shows and five-cent theaters. The company is a reorganization of the Indianapolis Amusement Company, which has been running a five-cent theater in West Washington street. The new company will continue to operate the West Washington street place. Edward P. Reynolds, who was identified with the old company, is a director in the new company.

## PATERSON (N. J.) SHOW IN HIGH SCHOOL.

A moving picture show in a public school building! This is the latest development in the moving picture business, for at the latest meeting of the license committee an application was made by J. Guildeman, of New York, for a license to establish such a place of amusement in the high school building. Of course the building where Mr. Guildeman desires to locate is not one that is owned by the city, for Paterson does not own its high school building, but the application was made for 175 Market street, better known as the Smith Building, where the commercial department of the high school is located.

Mr. Guildeman stated that there would be no danger in having his picture show there, as he had an apparatus by which the pictures were projected from the rear of the building, the picture machine itself being located outside the building on a platform to be erected on the outside wall of the rear of the building. He stated that the chief of the fire department had looked into the matter and declared that there would be no danger.

The members of the committee were not favorably inclined toward Mr. Guildeman's application, but in order to be fair toward him they laid the application over for three weeks, and in the meantime they will pay a visit to the place and make a thorough investigation.

## PHONOGRAPH BARKERS A NUISANCE.

That the use of the phonographs in front of the moving picture theaters in North Adams, Mass., is a nuisance is now an assured fact, according to a statement made by a member of the license committee of the City Council. When the present licenses expire, and it is understood that this will be very soon, new ones will be issued with the express stipulation that no phonographs will be allowed.

Ever since the first moving picture theater was opened here there has been a constant fight on the part of the merchants to have them abolished, as the noise which comes from them is very annoying. When the doors are kept open in the Summer the din becomes unbearable.

If the instruments were kept in good repair and pleasing selections played it would not be so bad, but in one case at least in this city the record is placed on the machine when the theater opens in the afternoon and the motor is started. The same record remains on the machine until the theater is closed, and the machine howls, rasps, screeches and groans until it seems as if the horn must be split from the bell to the nozzle.

## COLLINWOOD FIRE PICTURE TABOOED.

Acting under orders from Chief Kohler, detectives visited a moving picture show at 716 Superior avenue, N. E., Cleveland, O., and viewed the pictures purporting to portray the scenes following the Collinwood fire. Orders were at once given to have the films withdrawn.

William Bullock, vice-president of the moving picture company, and W. R. Hines, manager, called on Kohler and said that they would at once remove all posters advertising the pictures from the front of their theater and also withdraw the films.

The detectives reported that while there was nothing objectionable to the films in themselves, complaints had been made by Superior avenue business men. Kohler then decided to order the films withdrawn.

## NEW THEATER FOR OWEHO, N. Y.

The Unique Theater is to be opened about April 1 at 199 Main street, Owego, N. Y. It will be under the management of Thomas & Sprong, proprietors of the Theaterium Company, which house has been located at 42 Lake street for over a year.

## IS THE "LEGITIMATE" REALLY JEALOUS?

Moving pictures have cut St. Louis theatergoers off from the privilege of spending their money to see the Belasco stars this season.

Just because a rattlescope, or a flashograph, or whatever the makers happen to call this particular machine, has been running at the Garrick since the Italian opera season there closed a few weeks ago, David Belasco has canceled the engagements of David Warfield, Blanche Bates and Frances Starr at that house.

Miss Bates was to play "The Girl of the Golden West," which has been seen here; Mr. Warfield was to give us a few nights of his new "Grand Army Man" and perhaps a revival of the "Music Master," while Miss Starr was to star in "The Rose of the Rancho," which St. Louis has not seen.

Belasco declares the Garrick has been "cheapered" by the motion picture show, and he shows himself more fastidious than the managers of Mrs. Fiske, who plays there next week, or than the Episcopal Brotherhood of St. Andrew, which is holding Lenten services there every noon.

But s-sh! Don't anybody tell the grand opera impresarios about the moving picture shows they have laid at the Odeon. Or we might be able to get Tetrazini to come here, even after New York shall quit going to hear her, or get Caruso to come back.

The reply of the nickelodeon men to Mr. Belasco will be awaited breathlessly by those who are interested in elevating the stage. Also by the Theatrical Trust, whose houses Mr. Belasco's stars don't play in.

And yet, and yet, it might be worse. We have seen Mrs. Leslie Carter this season, since she quit the Belasco forces and went over to the trust.

And besides, we have the moving pictures; and almost anyone on Market street will take affidavit they're as good as a play.

So says the St. Louis Post Dispatch.

## NOTED DRAMATISTS TO WRITE MOVING PICTURE PLAYS.

Alfred Capus, Edmond Rostand, Jeanne Richopin, Paul Hervieu, Henri Lavedan, and several other of the greatest living French dramatists have just signed contracts with the Gaumont Chronophone Company, which publishes moving picture films.

The Gaumont Company purposes to produce new plays specially written by this galaxy of brilliant young authors. The plays will be interpreted by such artists as Sarah Bernhardt, Rejane, M. Le Bergé, and M. de Feraudy, to mention only the most famous. The voices of the artists themselves will be reproduced by phonographs, so that they can achieve the hitherto impossible feat of appearing simultaneously in theaters all over the world.

This is the latest development of the moving picture business in France. Cinematograph shows have gradually replaced all the little music halls and circuses for which Paris once was famous. They now threaten to invade the field of the Comedie Francaise itself.

There are at present in Paris a hundred or more shows of this nature as widely different from the original moving picture spectacle of a few years ago as a modern ocean liner is from a canal boat. The cinematograph nowadays is generally accompanied by an excellent orchestra, or, at least, an "orchestron," and sometimes with choruses of fifty or more voices. The feature of a witty and sometimes serious phonograph accompaniment has but recently been added. It has been developed, however, at a great rate.

Speaking of this new field of dramatic authorship, M. Capus said it differed materially from that of the ordinary theater. "In a general way," he said, "the author has to bear in mind that here he has not the usual theatrical dialogue to fall back upon in explaining the situations to the spectator. For the cinematograph, so to speak, everything is dependent upon the action."

"If we wish to retain the attention of the public we have to maintain unbroken connection with each preceding scene. We can complicate the plot as much as desirable, but we have to keep the same leading character perpetually in view at the risk of confusing the man in front."

"And yet it is not an ordinary pantomime. The pantomime with its grotesque action and exaggerated facial expressions is here wholly out of place. The cinematograph theater is really dialogue action, and the dialogue which has to be written as carefully as the dialogue in an ordinary piece, and which has to be concise, rapid, full of color and free from everything not indispensable."

## BIRMINGHAM, ALA., IS WELL PROVIDED WITH SHOWS.

Our Southern correspondent writes that of the many moving picture shows in Birmingham some of them are deserving of special mention. One of the latest theaters to be erected will be known as the Lyric, at the corner of Second avenue and Nineteenth street. J. M. Bradley, Ben F. Barbour and J. N. Hamrick are the owners and the place will be managed by Mr. Hamrick, who is general manager and part owner of the Marvel Theater, Twentieth street, near Third avenue. Mr. Barbour is interested with Mr. Hamrick in the Marvel, which enjoys a fine reputation for good shows all the time.

Another new place that promises to get much of the moving picture patronage of Birmingham will be that of Colley & Newsome, which is one of the handsomest places of its kind in the city. It has just opened at 1007 Second avenue and caters to the highest class of trade. The place has been fitted up artistically in every detail.

Another popular theater is known as the Alamo. It is located at, or near the corner of Third avenue and Nineteenth street. R. B. Kelly is the proprietor and A. J. Warneck the manager. Mr. Warneck has been connected with many of the leading houses of the East and West and has had much experience in the moving picture business.

Mr. Joseph Zinszer is the owner of the Theatatorium on Twentieth street near First avenue and the place is crowded all the time. Thomas Dozier is the manager and he never fails to look after the comfort of the patrons.

Still another popular theater is known as Fairyland, on Twentieth street, near Fourth avenue. It is owned by J. J. Ferry and C. P. O'Rourke and managed by Mr. O'Rourke, who keeps up with everything that appeals to the public.

Kleine Optical Company have recently established an office at 208 1/2 Third avenue, and F. M. Busby is the local manager. They rent films, slides and carry all accessories in the moving picture theater line, and do not belong to the renters' association.

The moving pictures are here to stay as long as such men as named are at the head of the enterprises and continue to furnish the class of amusement that may be seen in any of them at any time.

## DETROIT TAKES A HAND IN THE FRAY.

Detroit aspires to be the seat of war in the international motion picture controversy which involves European and American capital to the extent of over \$20,000,000, according to an interview attributed to President Willard H. Goodfellow, of the Detroit Film Exchange and published in the Detroit Free Press.

"Managers of theaters and places of amusement using motion pictures are being coerced into doing business with the 'trust,'" says President Goodfellow, "by threats that they will be unable to get films unless they sign 'trust' contracts, which call for prohibitive agreements. They have advanced the price of films 33 1/3 per cent. All films that are purchased outright must be returned to the trust in seven months, and no rebate is made to the buyer, despite the fact that the charges are the same per foot as when the buyer retained permanent ownership. The clientele supplied from Detroit, consisting of about 200 amusement places, were approached and many signed. Through the co-operation of the patrons themselves, however, we have succeeded in doubling the business."

"The co-operation of foreign makers with the independents is a body blow to the 'trust'."

"We are not affiliated, but simply co-operate. We will take motion photographic views of new subjects for general use by the independents."

"A bluff that the 'trust' is working that carries some weight with the uninformed is that the Edison Company has the exclusive patent on films indented with ratchet holes. Fearing court action because he uses films of this class causes the exhibitor to become a 'trust' victim."

## THE "EDENGRAPH."

This new projecting machine, which was referred to in our columns of February 22, will be offered to the trade early next month. Mr. Edengraph, who is the inventor, and as the name implies, it is the machine that made moving pictures popular at the Eden Musee.

It is claimed by the Edengraph Manufacturing Company, who are making these machines, that this is the most perfect projecting apparatus ever constructed. Built like a watch, parts interchangeable and absolutely fireproof, as well as foolproof. Compact in design, quick to thread, slicker re-

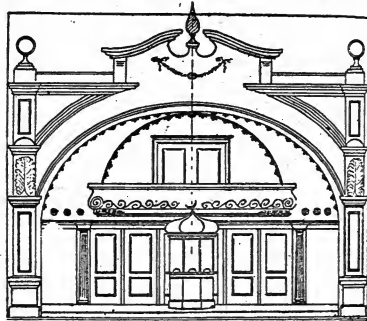
duced to a minimum, are some of the claims of the inventor. This is not a transformed machine, but an invention, the result of twelve years' experience in cinematograph apparatus, both in making machines and in projecting to the public. Mr. Cannock has been chief operator as well as machinist at the Eden Musee for the past ten years, and the reputation of moving pictures at this popular place of amusement is due to the perfectness of the projecting apparatus and improvements made from time to time by him.

The first Edengraph will be finished in about ten days, when it will be delivered at the office of the Department of Gas and Electricity for their approval. Due notice will be given by advertisement in the Moving Picture World when the machine is ready for the trade.

We are requested by Mr. Cannock to thank the writers of the many letters sent him inquiring for machines since the article published in this paper February 22, and he desires us to say that in a short time all correspondence will be answered through the company's office.

## HANDSOME THEATER FOR WILLIAMSPORT, PA.

Daniel E. Gorman is having erected in Williamsport a handsome theater, the front of which is of unique and pleasing design. The construction is of marble, embellished with



FRONT OF THE NEW GORMAN THEATER.

ornamental plaster work, attractive without being gaudy. Over the ample lobby is a balcony for the orchestra. The above sketch, furnished by Messrs. W. H. C. Huffman's Sons, the architects and builders, will give a idea of the design.

## COLLEGE MEN ON THE RAMPAGE.

Ann Arbor, Mich., March 17.—Fifteen students in the University of Michigan, who were arrested during last night's student outbreak, were in jail to-day, awaiting arraignment this afternoon before Justice Doty, on the charge of "rioting." The deans of the university faculty inspected the men under arrest to-day, and it is reported that they will be dismissed from the university. The city authorities are so aroused over the outbreak that the officials will make an effort to have a jail sentence imposed on the students without the alternative of a fine.

The students spent last night in jail for their part in the wrecking of the State Nickel Theater during a riot which lasted until nearly one o'clock this morning. The moving picture machine and the theater piano were also smashed.

The trouble started on Saturday night in a dispute between a student named Kamm and E. Reynolds, proprietor and manager of the theater. Someone whistled while the performance was in progress, and Kamm was ordered to leave the play-house. He got up at once to leave, but it is said that at the door he slapped Reynolds in the face. At this point a special policeman named Schlimmer, in the employ of the theater, took Reynolds's part, and is said to have inflicted a scalp wound on the student by a blow with his billy.

News of the affair circulated among the students, and some of the bolder spirits among the students planned to make

reprisals against the theater management. Last night a procession was formed that went through the district of the student rooming houses, shouting: "All Out for the Star Theater!" College men poured out to join the marchers at every block, and when the procession reached the theater fully two thousand men were in line.

Crashing glass announced the opening of the attack as one of the collegians hurled a brick through a front window of the theater, and from that moment there was excitement. Windows not only of the Star Theater but of adjoining buildings were shattered by showers of rocks, and the students finally attacked the building in "rush" formation and practically tore out the front. The police were powerless, the students jeering at the officers and stealing their helmets at souvenirs, and when the fire department was summoned to drench the crowd with water, the boys ran away with too feet of hose. When the hose was recovered, Chairman Millard, of the Board of Fire Commissioners, ordered the firemen to return to their station, declaring no one had any right to call out the firemen for such duty.

President Angell, the venerable head of the university, vainly pleaded with the young men, and asked them to disperse, but his words could not be heard twenty feet away in the turmoil.

A bugle call, sounded at the local armory, indicating that the State militia were preparing to turn out, calmed the rioting students at last, and about midnight the mob began to disperse. Some of the police and several of the students were slightly hurt, but no serious injuries resulted.

#### THE LATEST IDEA IN WEDDINGS.

There have been brides of many kinds and many shades, and the lady who was married in the den of lions was succeeded by the automobile bride. She, in turn, was completely overshadowed by the fair maid who promised to love, honor and obey in the basket of a cloud-penetrating balloon. It has remained for staid and conservative old Maryland, however, to furnish the very latest thing in brides.

Residents of Madonna, Whitehall, suburbs of Baltimore, received the surprise when they recently went to the city to attend a stereoscopic lecture at the manse of Bethel Presbyterian Church. Assembled in the parlor, waiting for the lecture to begin, they were almost startled when a wedding march was struck up and Miss E. Maud Devoe marched in on the arm of Mr. Allen N. Calverton. Before they could recover from their astonishment, Miss Devoe was Miss Devoe no longer, and congratulations were being showered upon bride and groom. The ceremony was performed by the pastor, Rev. S. M. Engle.

Just as the guests were settling down for what was to be a commonplace evening after their exciting surprise they were further astonished when the pictures began to be thrown upon the screen. They depicted the love and courtship of the couple, leading up to the unexpected ceremony.

#### A TRIBUTE TO MOVING PICTURE SHOWS.

To a person in search of different phases of human nature there is no better place to find objects of study than a visit to the moving picture shows which have become so popular all over the United States. This new form of pastime has developed a wonderful scope and it has to a great extent taken the place of many another form of entertainment formerly popular with the people. One thing, it is an amusement which is within the reach of the pocketbook of all.

Picture shows present a wide variety of forms of entertainment. They furnish entertainment for those who are lovers of the drama, having their tragedies and comedies, and they go deeply into the mysterious. So far advanced has become the art of making pictures that seeming impossibilities are portrayed in such realistic manner that one is led to doubt even his own vision.

An interesting feature of these shows is a study of the people who visit them. Take a Saturday evening crowd, for instance. As soon as the doors are open for admission the people begin to come, and the announcements of the subjects to be played before each house are as rigidly studied as are the bill boards of the theater, and if a person has only a limited time his mood or his desire can be readily seen by the style of picture he selects. Some of the shows present a varied programme, and it is here that the moods of the people can be best seen. On the inside, seated alongside of each other, a most cosmopolitan assembly is gathered, the bank and solid business man accompanied by his wife and children, dressed in prevailing fashion, will move over and make room

for a man in his working clothes or a sailor from one of the ships.

Old men and women whose gray hairs betoken years of life and opportunity for having seen all classes of amusement, are seated alongside little folks who have to reach and stretch in order to catch a glimpse of what is being shown over the heads and shoulders of grown-up folks. The pictures of the scenes flashed before the people all make their impressions, too, and the spectators forget that they are only looking at pictures and that the acts before them are not actually carried on right in front of them and by real people, and so well are they acted out that the absence of spoken words is hardly noticed and the necessary conversation supposed to be taking place between the characters is carried out in their own minds. It is no uncommon sight when a picture of some tragedy in life is being shown to have the house as still as death, the silence only being broken by the whirr of the machine, and if a person can disconnect his own mind from the scene in front of him and pay a little attention, stifled sobs and suspicious sniffing is heard. On the other hand, when the picture is one that made to laugh at, the audience expresses its feelings in a most hearty manner, and the sound of laughter coming from the open doors is one of the best drawing cards to attract the passer-by that the management has.

From the morality standpoint picture shows are valuable as object lessons, and a far away look on many a face denotes that a story of wrong-doing with its ultimate result has made its impression. The evils of intemperance are strongly dealt with and the lessons taught cannot fail to impress.

As an educational feature also these shows are filling a great want. Nightly and daily scenes of life among people of whom a major portion of us have only read are depicted, and their manner of living, daily occupation and recreations have taught lessons to every person who visits these shows. Many a person is now more familiar with the great occupations of the world's commerce, the knowledge being obtained by reason of these pictures.

Moving pictures are a good study, and the people who attend them are good subjects for those who love to study human nature, for with such a variety of material every human emotion is appealed to in one form or another.—Galveston, Tex., Tribune.

#### HALF-HEARTED ATTEMPT TO BOOST PRICES IN OKLAHOMA.

Efforts to form a nickelodeon trust in Oklahoma City have failed. Only one house floats the ten-cent sign, after an agreement had been reached that the price would be boosted.

The owner of the ten-cent establishment says: "We simply cannot pay expenses at five cents a head." Nine other nickelodeon owners are sticking to their former price. Although several of these had signed an agreement to boost the admission, they are refusing to do so now. "I'll join the combine if all will sign," says one. "I'd rather cut down my show, though, and play safe."

#### SHE RUNS HER OWN THEATER.

Litchfield, Ill.—Miss Mabel Edwards, of this city, stepped into the ranks of theater owners shortly after she accepted a position as singer of illustrated songs at the local moving picture show. She is now proprietor of the Lyric Theater, and the fact that some of the best people in the city are among its clientele is evidence that the young lady's novel departure from radical lines as a bread-winner are appreciated.

Miss Edwards is a singer of some ability and reputation, and when the amusement place wanted a vocalist she applied. While multi-colored views of lovers' neath the shady maple trees, or pathetic pictures of heroes dying on the field of battle were shown on canvas, she was singing a typical popular song. She found out the people liked to see these kind of pictures, and also that she could purchase the business cheaply from the proprietor, who was content to let the place take care of itself. After she assumed control she found places of employment for other members of her family as ushers, ticket sellers and door-keepers, and by making the pictures shown to be educational as well as entertaining, succeeded in interesting the public enough to solve the bread-winning problem.

**Send \$2.00 for a Subscription to the M. P. W. and get posted with first information. Six months, \$1.00.**

## Which Shall It Be? SUCCESS or OBLIVION

One can be as easily attained  
as the other.

## It's Up to You

Recognized Quality versus Unknown Quantity

**DO YOU GET IT?  
IF SO, BE WISE**

Keep your eye on the would-be philanthropists

**Use the Films that Get the Money**

Pittsburg, Pa. Rochester, N. Y. Des Moines, Ia.

**PITTSBURG CALCIUM LIGHT AND FILM CO.**

Selling Agents for the Motograph

## Moving Picture SUPPLIES

OF EVERY DESCRIPTION

**Moving Picture Machines  
ALL MAKES**

Films sold or rented at fair prices  
30,000 Lantern Slides for Sale or Rent  
Song Slides artistically colored  
Travelog Sets of Slides for Rent

**Carbons Announcement Slides  
Condensers Lantern Objectives**

Lantern Slide Mats and Binding Strips  
Perfection Film Rewinders  
Moving Picture Reels  
Oxidum for making oxygen gas

**The Latest Comic Film "THE ROBBERS," now ready.  
LENGTH, 320 FEET Write for Prices**

**WILLIAMS BROWN & EARLE**  
Dept. F, 918 Chestnut St., Philadelphia, Pa.

Licenses under the Biograph Patents  
All purchasers and users of our films will be protected by the American  
Mutoscope & Biograph Company

When writing to advertisers please mention the Moving Picture World.

## CORRESPONDENCE.

### ECCENTRIC-CORED CARBONS.

An article in a former issue which referred to carbons in which the core was not in the center, but placed to one side so as to give a more perfect arc, brought in a bunch of inquiries as to where these carbons could be obtained. So far they do not seem to be obtainable in this country, but the following letters will put our readers on the right track.

235 Greenwich St., New York, March 27, 1908.

Editors Moving Picture World:

Dear Sirs—We do not carry in stock the carbons in which the cores are to one side, as there has never been any call for them, but they are made by the German house which we represent and if we get a sufficiently large order we will be pleased to supply them.

Truly yours,

L. E. FRORUP & CO.,

11 Broadway, New York, March 23, 1908.

Editors Moving Picture World:

Gentlemen—Answering your inquiry in regard to eccentric cored carbons, we would be pleased to supply our "Electra" cored carbon in this form provided that the order was large enough to warrant us in making the necessary dies and changes in machinery.

Yours, etc.,

REISINGER & CO.

### WHO INVENTED THE CHOKE COIL?

Watertown, N. Y., March 17, 1908.

Editors Moving Picture World:

Dear Sirs—In your paper of February 28 an article appears under the heading "Saving the Electric Current." It seems that you have turned it over to be answered by an employee of the firm of Miles Bros., who claims to be the inventor of a device that they have given the name Rheostatocide. I beg to state that you have been misinformed as they are inventors in name only. Enclosed you will find a circular of my Inductive Coil, placed on file in United States Patent Office in March, 1907, and on which patent was allowed me October 26, 1907. About twenty-five of these coils were in operation in different moving-picture theaters of this State when Mr. Mullin, who is interested in my invention, received a letter from the firm of Miles Bros., in which they stated that they had heard something of our Inductive Coil and would like further information in regard to it. We sent them a few of our circulars, the same as the one mailed you, and received an order for two of our Inductive Coils, which they said were to be used as samples as they would like to handle our coil on commission. They were evidently used to copy from, as we heard no more from them until several months later when they came out with a clumsy makeshift of our Inductive Coil, which they styled the Rheostatocide. We notified them that they were infringing us, but received no satisfaction.

The Editor can see for himself, if he cares to go to the trouble, that the Rheostatocide is our Inductive Coil divided in two parts and connected in series, the working principle remaining the same, and I can easily prove to his satisfaction that I had one of my Inductive Coils in operation in the moving-picture theater of J. M. Mullin, of this city, in December, 1906, nine months prior to the time Miles Bros. brought out the Rheostatocide. Hoping you like to see fair play, I send you this statement.

Respectfully,

ALBERT H. BARBER,

1027 Huntington St.,

(As is our custom, a copy of the above was sent to the writer of the article for his reply, if any.)

Bradford, Pa., March 16, 1908.

Editors Moving Picture World:

Dear Sirs—In reply to the letter signed by Albert H. Barber, No. 1027 Huntington street, Watertown, N. Y., which you are to publish in your paper, I desire to state that Mr. Barber is entirely at sea regarding the "Rheostatocide" and its invention.

The writer, during the latter part of 1906, conducted extensive experimental work on auto-transformers and choke coils with a view of perfecting a coil for use with the open arc lamp in use with the moving picture business.

On January 22, 1907, a complete choke coil had been made and tried out in the laboratory. On February 3 this coil was placed in service in the "Dreamland" show at Bradford, Pa., and has operated from that time up to the present date.

This coil made such a remarkable saving in the cost of current for the operation of the arc lamp, that the writer, after further tests, applied for and received United States Patents completely covering this type of coil. These patents are dated November 8, 1907.

Having been informed by the Patent Office that my patents were granted, I naturally desired to secure the best and largest house in the country to handle the coil. With this object in view I visited Miles Brothers, in New York, and after careful tests of the coil convinced Mr. Miles that the coil was all right. After closing the contracts I was requested by Mr. Miles' electrical engineer to make a test on a coil which he had in use in one of his picture shows. I made this test, as requested, and the official reports are on file with Miles Brothers. I had never seen this coil before the tests and did not know until some time after that it was the Mullin Coil of which Mr. Barber speaks.

If Mr. Barber cares to investigate, he will no doubt find that my patents do not infringe in any way those he may have covering his coil. The Mullin Coil uses the air as a return path for the magnetic flux from one pole to the other. This return path in the "Rheostatocoid" is almost entirely iron. The resistance, or reluctance, of the air path in the Mullin Coil is about 100,000 times as great as the resistance offered in the "Rheostatocoid," hence the Mullin Coil must use a greater amount of power to force the magnetic flux from one pole to the other. The length of the air gap in the Mullin Coil is about 12 inches, that of the "Rheostatocoid" from nothing to now more than three inches. Do you wonder that the Mullin Coil is not in the same class with the "Rheostatocoid"?

I wish to remind Mr. Barber that, should he care to take the trouble, he will find that the principle of operation on which the choke coil works was public property long before we had the pleasure of looking at our first electric incandescent lamp. And that any patents based on the principle would be worse than useless. My patents cover very broadly the special design of cores which give the return path of the magnetic flux always the minimum air gap and hence the least reluctance and greatest possible efficiency.

From the above I trust it is plain that Miles Brothers had no connection whatever in the invention or the development of the "Rheostatocoid," and that if they did not take up the sale of the Mullin Coil it was because, after careful tests by electrical engineers, they were satisfied that the "Rheostatocoid" possessed certain commercial elements which were lacking in other coils. That they made a wise choice is borne out by the fact that they are selling large quantities of these "Rheostatocoids" even at double the price asked for the Mullin or any other coil on the market.

Yours very respectfully,

L. O. LANGWORTHY, E.E.

## WANTED—A NATIONAL OPERATORS' UNION.

Spokane, Wash., February 5, 1908.

Moving Picture World, New York:

Gentlemen—This city is a strong union town and two rival unions have been trying to have the moving picture operators to join. I don't see how come can come from either one, and the organizations are not the proper ones for the moving picture operators to join, but the main objection is the excessive initiation fees, which are about fifty dollars. I am a union man, but a square deal one. There are a half-dozen moving picture operators employed in Spokane, with more in future to come, and what we want is an operators' union and a union for operators. Would you kindly help us out on this point, for the benefit of all concerned? Affiliation with American Federation of Labor is desired. What course is to be taken? Where and how application is to be made and other information upon this subject which you no doubt possess owing to past experience of like nature.

Please publish this in your next issue. Thanking you in advance,

Very truly,  
EDW. H. PEIRSON.

Address, Box 2353.

## Song Slides

By SCOTT & VAN ALTENA  
50 PEARL STREET  
LATEST SETS, \$5.00 PER SET

"Make Believe"  
"Two Little Baby Shoes"  
"Summertime"  
"The Cuckoo is Waving, Ankle."

"The Lucky Yankee Boys in Blue."  
"In the Garden of the West"  
"I'm Starving for One Sight of You."

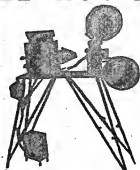
These Sets can also be obtained from most

Film Exchanges

WE DO NOT RENT SLIDES

## LE ROY'S ACMEGRAPH

NEW YORK APPROVED



The Peerless Moving Picture Machine

Stage Lighting Apparatus

— AND ALL SUPPLIES —

Write

LE ROY, ACME EXCHANGE,  
133 3d Avenue, New York

## MOTION PICTURE FILMS

We can rent you any and all the LATEST and FEA-TURE Motion Picture Films manufactured.

WRITE FOR OUR SPECIAL PROPOSITION

O. T. CRAWFORD FILM EXCHANGE CO.  
Gayety Theatre Building, St. Louis, Mo.

BRANCHES: EL PASO, TEXAS  
Care of Crawford Theatre

HOUSTON, TEXAS  
214 Levy Building

## NEW "SENSATION" Song Slides

Recognized as the highest standard of excellence.

Latest Illustrations, \$5.00 per Set

(Each set includes title and novelty chorus slides)

Slides of our manufacture show greatest depth, brilliancy and stereoscopic effect when projected, and surpass all others in effectiveness

WRITE FOR LATEST LISTS

THE VAN ALLIN COMPANY

1343 Broadway New York

## Latest Song Slides.

## Latest Films of all Makers.

## GENRE TRANSPARENCY CO.

Because of You.  
Merry Mary, Merry Ma.  
Sweethearts in Heaven.  
Dear Alabama.  
Bathing.  
Night Time is the Right Time to  
Spoon.  
While You Are Mine.  
Good-Bye, Annie Laurie.  
In My Merry Oldsmobile.

## GLOBE SLIDE CO.

Baby Dairling.  
This Little Sunny Southern Girl of  
Mine.  
Swinging in the Old Rope Swing.  
I Love You So.  
When Vacation Days Are Over.  
Common Sense.

## CHICAGO TRANSPARENCY CO.

When the Apple Blossoms Bloom.  
Pansy Mine.  
The Way of the Cross.  
A Little Cozy Flat.  
Just to Remind You.  
Hearts and Eyes.  
A High Old Time in Dixie.  
We Can't Play With You.  
Monterey.  
Last Night.  
I'm Jealous of You.  
Dear Old Iowa.

## THE ELITE LANTERN SLIDE COMPANY.

Gypsy Ann.  
When Autumn Tints the Green  
Leaves Gold.  
When You Love Her and She  
Loves You.  
Don't Worry.  
June Moon.  
There's a Boy in This World for  
Every Girl.  
With You in Eternity.  
Hymns Of the Old Church Choir.  
In the Springtime When the Roses  
Bloom.  
Around the Cottage Door.

## DE WITT C. WHEELER.

Musette.  
If It's Good Enough for Washing-  
ton It's Good Enough for Me.  
Here to Our Sweethearts and  
Wives.  
When the Springtime Brings the  
Roses, Jessie Dear.  
Tipperary.  
I Will Try.  
I Am Afraid to Go Home in the  
Dark.  
I Love a Lassie.  
Dreaming.

## SCOTT &amp; VAN ALTEMA.

Make Beliefs.  
The Little Baby Shoes.  
Summertime.  
The Gorn is Waving, Annie.  
The Lanky Yankee Boys in Blue.  
In the Garden of the West.  
I'm Starving for One Sight of You.

## VAN ALTIN CO.

I'm Afraid to Come Home in the  
Dark.  
I Miss You Like the Roses Miss  
the Rain.  
Smarty.  
Just Because He Couldn't Sing  
Love Me and the World is  
Mine.  
When It's Moonlight, Mary Dar-  
ling, Breathe the Old Grape Arbor  
Shade.

## HENRY B. INGRAM.

Among the Valleys of New England.  
Anchored.  
Lover's Old Sweet Song.  
I'm Longing for My Old Green  
Mountain Home.  
Lenore.  
On Bunker Hill, Where Warren  
Fell.  
On the Banks of the Wabash.  
The Holy City.  
The Little Old Red School-house  
On the Hill.  
There Stands a Flag, Let Them  
Touch It If They Dare.

## BIOGRAPH.

Old Isaac, the Firebroker, 969 ft.  
Caught By Wireless, 969 ft.  
Her First Adventure, 509 ft.  
The Boy Detective, 500 ft.  
The Yellow Peril, 542 ft.  
The Princess in the Van, 538 ft.  
Bobby's Kodak, 518 ft.

## EDISON.

A Country Girl's Seminary Life  
and Experiences, 1000 ft.  
Animated Snowballs, 796 ft.  
Sage Memories of an Old  
Theatrical Trunk, 635 ft.  
Nellie, the Pretty Typewriter, 590 ft.  
Fascinated, 360 ft.  
Cupid's Pranks, 935 ft.  
A Sculptor's Welsh Rarebit  
Dream, 590 ft.

## ESSANAY.

All is Fair in Love and War, 700 ft.  
The Floor Fighter, 850 ft.  
Babier Will Play, 750 ft.  
A Novice on Skis, 400 ft.  
A Home at Last, 250 ft.

## KALEM COMPANY (INC.).

Scarlet Letter, 900 ft.  
Washington At Valley Forge, 905 ft.  
Captain Kidd, 540 ft.  
Way Down East, 1000 ft.  
Henry Hudson, 710 ft.  
The Stowaway, 720 ft.  
College Days, 535 ft.  
The Dances, 520 ft.

## GOODFELLOW.

Outwitted, 525 ft.  
Iceboat Racing on Lake St.  
Clouds, 265 ft.  
Outside Inn, 275 ft.  
Esquimaux of Labrador, 455 ft.  
Cold Storage Love, 280 ft.  
Miracles of a Pain Fag, 645 ft.  
Poor Little Maiden Girl, 320 ft.

## KLEINE OPTICAL CO.

Willie's Magic Wand, 500 ft.  
Goodhearted Sailor, 634 ft.  
His Daughter's Voice, 357 ft.  
The Cook Wins, 254 ft.  
Electric Sword, 244 ft.  
Custom Officer's, 274 ft.  
Student's Joke on the Porter, 327 ft.

## MELIES.

Dream of an Opium Fiend, 345 ft.  
The Genii of Fire, 310 ft.  
The Good Luck of a Souse, 445 ft.  
The King and the Jester, 321 ft.  
In the Knight Man's Cave, 350 ft.  
The Knight of Black Art, 371 ft.  
An Angelic Servant, 483 ft.

## PATHE FRERES.

Avaricious Father, 410 ft.  
The Wait, 430 ft.  
A Modern Samson, 442 ft.  
The Idler, 557 ft.  
Different Ways of Smuggling, 597 ft.  
Jim Gets a New Job, 393 ft.  
Swedish Dances, 398 ft.  
Transformations of a Horse, 442 ft.  
A Narrow Escape, 498 ft.  
Wedding in Brittany, 508 ft.  
The Vestal, 738 ft.  
Orderly Jamboree, 410 ft.  
Enraptured in Quikendo, 62 ft.  
I Have Won a Pig, 229 ft.

A Good Joke, 541 ft.  
Wishbone People, 544 ft.  
Gendarme Has a Keen Eye, 544 ft.  
In the Days of Louis XVI, 440 ft.  
Beauty Favorite, 530 ft.  
The Devil's Three Sinners, 377 ft.  
A Briton's Promises, 385 ft.

## LUBIN.

Our Own Little Flat, 770 ft.  
Do It Now, 170 ft.  
The Girl Across the Bay, 570 ft.  
The Pursuit of a Suit, 570 ft.  
A Child Shall Lead Them, 520 ft.  
A Romance of the Fur Com-  
pany, 795 ft.  
Easy Money, 175 ft.  
New Way to Faw Dubs, 175 ft.  
See the Point, 220 ft.  
And a Little Child Shall Lead  
Them, 550 ft.  
Where's the Quarter?, 268 ft.  
The Count of No Account, 540 ft.  
The Ringmaster's Wife, 835 ft.

GREAT NORTHERN FILM CO.  
KODISK FILMS.

The Hot Tens, 544 ft.  
The Magic Bag, 245 ft.

## SELIG.

Friday the 13th, 690 ft.  
Swashbuckler People, 544 ft.  
A Dream of Youth, 390 ft.  
Troubles of a New Drug Clerk, 310 ft.  
Samson's O'Brien-Dram, 480 ft.  
The French Spy, 420 ft.  
The New Year, 420 ft.  
The Squawman's Daughter, 400 ft.  
Dr. Jekyll and Mr. Hyde, 1035 ft.  
Our New Year Frolic, 420 ft.  
Just His Luck, 780 ft.  
Monsieur Cato, 780 ft.

## SOCIETY TRALAN CINES.

The Skull and the Sentinel, 277 ft.  
Gaston Visits Museum, 370 ft.  
Remorse, 345 ft.  
Our New Year Frolic, 420 ft.  
Bobby's Birthday, 404 ft.  
Rural Rarities, 330 ft.  
The Story of an Egg, 143 ft.  
A Country Drama, 309 ft.  
Woman's Army, 194 ft.  
Lover and Bicycle, 196 ft.

## VITAGRAPH.

Cupid's Reelin, 600 ft.  
A Tale of a Thief, 300 ft.  
The Money Lender, 890 ft.  
At the State Door, 520 ft.  
For Her a Jolly Good Fellow, 375 ft.  
A Child's Prayer, 290 ft.  
The Story of Treasure Island, 355 ft.  
Home to Let, 438 ft.  
The Farmer's Daughter, 530 ft.  
Mashing the Mash, 350 ft.

## WILLIAMS, BROWN &amp; EARLE.

The Robbers, 320 ft.  
The Robbers and the Jew, 120 ft.  
The Robbers and the Jew, 120 ft.  
The Curate's Courtship, 140 ft.  
For the Baby's Sake, 140 ft.  
The Fly and the Bald Head, 200 ft.  
The Tricky Twin, 265 ft.

## WILLIAMSON &amp; CO.

Poor Pat's Folly, 320 ft.  
When Our Sailor Comes Home, 465 ft.

WANTED—PASSION PLAY  
(PATHE)

Good condition—Quick—And cheap for cash.  
Subject to ex, write or wire price.

## MOORE'S FILM SERVICE

400 9th St., N. W., Washington, D.C.

(OPPOSITE ACADEMY OF MUSIC)

BUFFALO  
FILM EXCHANGE

131 East Genesee Street

BUFFALO, N. Y.

## Feature Films For Rent

## SECOND HAND FILMS WANTED

Also Good Copy of PATHE'S PASSION PLAY  
Moving Picture Machines and Stereoscopes, Bought, Sold and Exchanged  
Films and Sound Slides Bought

NEWMAN'S MOTION PICTURE CO.  
293 1/2 BURNSIDE STREET, PORTLAND, ORE.

SCHOOL FOR MOVING PICTURE  
MACHINE OPERATORS

Complete Course, \$10.00

Machines and Films Rented, Positions secured.

AMERICAN FILM EXCHANGE, 630 Halsey Street, Brooklyn



## Film Review.

Old Isaac, the Pawneekeeper, is a Biograph production. The paradoxical altruism of a money lender.

And now shallow faith, hope and charity, these three; and the greatest of these is charity—note charity is the scope of all God's commands."—The beautiful, and yet how rare is unostentatious charity. It is the most imminent, scintillating ray in the aureole of human life. The central of this laudable quality is the theme of the Biograph's story, which depicts the malignant cancer launched at the Hebrew race.

In a squalid apartment lies a poor woman ill with fever, attended by her sixteen-year-old daughter. Her hands are their poorest, and to make matters worse, they have been served a dispossess order by order of a merciless landlord. In desperation, the poor woman sends the little one to ask aid of the Amalgamated Association of Charities. Association of Charities—how irrelevant seems the title? What an apathetic bunch of parsimonious almsmen the poor child encounters! She is sent from "poor to pillar," until, finally, they send her home with the comforting intelligence that the association will next week send around an investigator. How benevolent, how generous, how magnificent! Is it not beautiful? Yes, it is not beautiful. From sheer exhaustion the poor woman falls asleep, and the little one tries to devise a plan by which they may have at least a bit of food, so taking up a pair of old shoes, goes to the pawnshop, but they, of course, are of no value and she returns empty-handed. Next she takes her dollie and, blinding it an affectionate adieu, runs off with it to the pawnshop, but is about to be turned away again, when Old Isaac, who is now in his office, becomes interested, questions the little one and orders his clerk to give her what she asks. The old man makes a note of the address and follows the girl, collecting for the way. He does not ameliorate the condition of the poor woman, arriving at the home just in time to prevent her perfection by the officers, whose demands he satisfies. He has ordered for her, medical attention, food, bathing, and at last, the girl is taken home. The little heroine her dollie, together with a larger and more beautiful one. The sunshine of hope now brightens the little home, and the great of these is charity."

While this film story is of an apparent lachrymose nature, there is enough of the lighter shades to relieve it, the pawnshop scenes affording many bits of good clean comedy.

A Country Girl's Seminary Life and Experiences is Edison's new picture.

The Old Farm: A country girl leaving home for the seminary—Bidding good-bye to the old folks and her sweetheart.

Reception Hall: Arrival of the pupils—Parents bidding the girls goodbye—Lamenting the girls to their respective rooms.

The Promenade: The country girl meets a city girl—Becomes the laughing-stock of the college on account of her odd country clothes.

Roommates: Her roommate shows the "bread-and-butter" Miss how to dress, walk and act stylish—Soon she is transformed into a stylish young lady with all the city ways.

Hashtag: The country girl and her roommate are taken out in the dead of night and made to take part in the college secret society oath before a grinning shadow.

Trials: The country girl soon becomes the belle of the college and wins the affection of her rival's sweetheart.

Stolen Interview: Climbing out of second-story window with a sheet rope—The city girl meets her lover—They quarrel and she decides to get even with country girl rival.

Invitation: Tom receives and accepts invitation to the basketball game.

The Basketball Game: During the progress of the game one heroine sprains her ankle, but she decides to finish the game—in the meantime, the city girl robs the girls' lockers and lays the blame upon the country lass.

Final: The country girl is expelled from the college, and the city girl is expelled from the seminary.

The First: The country girl is expelled from the seminary is on fire—Our heroine, caught in the flames and unable to escape, falls unconscious to the bed.

Rescue: All is excitement—the girls come pouring out of the burning building—The country girl is flying—Tom to the rescue—Into the building through flame and smoke—He soon returns with his sweetheart in his arms.

The Old Home: The country girl returns, a cultured young lady, but realises that "home" means best, after all."

Pathe Presents scenes: a film in accordance with the period and shows how a young lord abducts a poor girl. She is carried off in a spacious coach and the abductors drive out to a lonely road. The girl is put in the coach on his horse and a soldier is put in the coach to throw the pursuers off the track. The father of the village, headed by the father of

the girl, go out upon the track and after a hard ride overtake the vehicle; but on finding only the soldier in it, they shoot down the coach and postillions, and at pistol point order the soldier to lead them to his lord's home. The chase now becomes a close one, but the kidnapper and the girl on his horse manages to gain distance on his pursuers, and is soon climbing the stairs to a room in the top of the building. Here he deposits the girl on a couch and prepares to provide for escape, if necessary. Meanwhile the father has the posse to the house, and battering in the door, he enters the villain's room. He gives them a savage battle for a moment, and suddenly the girl escapes through the high window, lowering himself safely to the ground by means of a rope. The father is pierced by the girl being safe, they now take up the pursuit again, and after an exciting run the father has the satisfaction of catching the fugitive. Instead of dealing out justice to him on the spot, however, he hands him a sword and gives him a chance for his life. The duel is short, for after a few passes of the weapons, a deft stroke pierces the kidnapper's heart and he drops dead.

Avareicious Father.—An old man living in a squalid room hounds away a fortune which he keeps under the mattress of his tumbled-down bed. Taking his meal from a miserly old tin under the bed, the old man's character is soon understood. The scene changes to the home of his son, whose wife is ill in bed and whose children are crying for food. In despair, goes to his father to appeal for aid in the family hope, but he is unable to aid him, but the old man pleads poverty and turns his son out of the door. The old man is gone the old fellow looks to his board and then goes upon the streets. After he leaves a burglar takes his coat and the thief loaves the building enters the miser's home through a window. In a few moments the thief loaves the board and is soon climbing back to the roof, but his foot slips and the thief with his booty goes hurtling down to the street, where he is killed by the death on the stone pavement. It now happens that the comes along and finds the body in a pool of blood. He quickly recognizes the thief, and goes to the ground and soon surmises all. Finding that his father's old home, he takes the purse, commits its contents and goes away.

Now the old miser enters his room and discovers that it has been broken into. Frankly he feels for his treasure, but to his horror does not find it, and seeing the open window his wares are complete; but his son arrives at this point, and after a little questioning benevolently returns the miser his goods. The old man becomes joyful and gives the young man a single bill, which the latter accepts with a shrug, but his father appears better, and presenting the entire amount to him goes to his home, where the news in joyously received by the son's wife and infant.

The Wail.—A little wanderer with his bag on his back is trodding through the streets, endeavoring to find relief here and there. Some people help him and others do not. But he makes his way over hill and dale with his little bare feet, until, footsore and weary, he lies down on a cellar door to sleep. Here he dreams that a beautiful fairy has taken charge of him and an automobile runs up and a lady alights. She speaks to the boy in a kindly manner, and taking him into the huge touring car, they are soon shooting toward the city. Here the auto stops at a beautiful residence and the lady takes the boy to the house, where he is put to bed, and then she returns with a neat little sailor suit in which he accompanies her on a promenade. Reaching his new home, the servant waits upon him, and the ravenously of the good things placed before him, after which he is put to bed, the kind lady kissing him good-night, and leaves him in a room alone. The boy falls to thinking of his good fortune, but suddenly the door opens and a woman enters, and the entire dream disappears. He is again the little street wail, and a hard-hearted man is kicking him brutally, and selling away his goods, and then other stranger interferes and the boy is allowed to go on his way.

A Modern Samson.—The opening scene is the halcyon platform of a circus wrestling show, where an immense throng is gathered, listening to the exhortations of the bawler. Finally show opens, and the champion offers to meet all volunteers. In a few minutes he has beaten a many men, but suddenly a stranger steps forward to meet the wrestler. No sooner are they locked in a grip with the champion, than the stranger begins to juggle the wrestler with one hand. "When he has tossed his man to his entire satisfaction, he departs. Several other adventures follow, and the man of course which he becomes mixed up in a brawl at a cafe and the police go after him. They get

POWERS' CAMERAGRAPH  
with all fixed attachments  
completely on hand.

FILMS TO RENT

All latest subjects always on hand. Operators and machines, and films furnished for rent at low rates. Free estimates. Send for lists and prices.

F. J. HOWARD, 564 Washington Street, Boston, Mass.

ESTABLISHED 1894

EDISON EXHIBITION  
MODEL with  
fireproof machine.

It is to YOUR advantage  
to give the  
Novelty Song Slide Service

EVERY SLIDE IN PERFECT CONDITION  
LARGE STOCK ALL NEW SETS  
RATES LOWER THAN OTHERS CHARGE  
MUSIC FREE

NOVELTY  
SLIDE EXCHANGE,  
871 Third Ave., New York City  
Dept. M.

ENTERPRISE OPTICAL MFG. CO.

Jobbers of Everything to the Moving  
Picture and Stereoscopic Trade  
Handling Slides of Genre Transparency Co. and  
Globe Slide Co.  
154 LAKE ST., CHICAGO, ILL.

CASH PAID

For Second-hand Song Slides must  
be in good shape and cheap. Answer,  
CASH, care of Moving Picture World.

CASH PAID

For Second-hand Film not in Asso-  
ciation, must be in good shape  
and cheap. Answer, CASH, care of  
Moving Picture World.



Everything in NEW and S. H.  
Motion Picture  
Machines

Films, Stereoscopes,  
Song Slides and Sup-  
plies. Same wanted.  
Catalogues free.  
MARBAC & CO.  
800 Filbert St., Phila., Pa.

IN ROLLS  
Correctly Numbered  
TICKETS  
BEST PRICES  
STANDARD TICKET CO.  
161 Pearl St., New York City

KEITH, PROCTOR & POLI  
Are using these chairs in their best  
theatres.  
AUTOMATIC FOLDING and REVOLVING  
OPERA CHAIRS  
Nothing Better for Nickel  
Theatres and General Seating  
THE HARDESTY MFG. CO.  
Coral Dover, Ohio



H. P. A., care of  
MOVING PICTURE WORLD

**Do It Now (Lubin).—**Mr. Grouch is dissatisfied

In Cupid's Realm (Vittagraph).—A very handsome young man calls upon a young girl with whom he is deeply in love. He is extremely nervous and after a long time he is unable to utter a word, indicating the arrival of his "adored one." The girl enters by her mother, the caller rises, nervously greets and then stands and gazes at him. He is the possessor of a bouquet which he brought as a token of his affection. He discovers his error, gives the girl the roses, knocking over a chair in his confusion. The mother enters and the young couple are alone; they sit at opposite sides of the room, the bashful lover makes several attempts to propose but is too nervous and finally leaves hurriedly, leaving the girl alone. She picks up the bouquet, the girl kisses the young man's photograph, indicating by her actions that she thinks him slow, nervous and stupid and that she is not at all in love with him. She then strikes the Cupid statue and the girl says she could curse Cupid.

...suddenly, the father finally catches Willie, taking the shirt away from him, put them on and execute a "shirt dance" around the poor boy, who is crying. By this time father is simply frantic, and with various exclamations, "Willie, Willie, Willie," with sweat and overcoat on his arm, he tears down the street for the laundry. He comes upon his son and companions doing the dance. He spies one shirt not being used, but upon picking it up, he finds it is a woman's. He gives him a good spanking, and in despair father starts away. A friend comes along; father explains the situation. The friend hastily removes his shirt and gives it to Willie, who is crying. The friend embraces him and dashes off. Willie is crying, and his friends are laughing.

THE BEST WIRE FOR  
Moving Picture Machine  
**RHEOSTATS**  
DRIVER-HARRIS WIRE CO.  
HARRISON, N.J.

109 East 12th Street, - - New York City

Motto: "Your Money's Worth"

**Send Your Orders at Once and Be Sure to Be Supplied From Our First Distribution**



## OUR FIRST ISSUE OF SUBJECTS:

**THE HOT TEMPER**

LENGTH 544 FEET

Code-Temper

A splendid historical subject, showing the life of the old hot-tempered viking knights and warriors. A story of both educational and interesting quality, containing thrilling scenes of castle life and warfare. (See detailed description in the film review of last week's "World.")

**THE MAGIC BAG**

LENGTH 247 FEET

Code-Magic

A comical subject, showing the funny pranks of two celebrated professional French comedians and their magic bag. They are sure to make a hit.

**GREAT NORTHERN FILM CO.**

(NORDISK FILM CO. OF COPENHAGEN)

INGVALD C. OES, Mgr., 7 East 14th Street, New York City

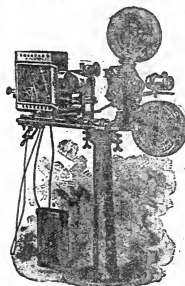
Licensee under the Biograph Patents. All purchasers and users of our films will be protected by the American Mutoscope and Biograph Company

**"ARCO"**  
HIGH GRADE IMPORTED GERMAN CARBONS  
The New Carbon for Moving Picture Machines  
QUALITY UNEXCELLED  
**L. E. FRORUP & CO.**  
SOLE IMPORTERS  
235 Greenwich Street, NEW YORK  
Enterprise Optical Mfg. Co., Chicago, Ill.

**Opera and Folding Chairs**  
Our seats are used in hundreds of moving picture theatres throughout the country. Send for catalogue and prices. PROMPT SHIPMENTS.  
**READSBORO CHAIR MFG. CO.**  
READSBORO, VT.

**WANTED** Second Hand Power's, Edison, or Motograph Machine. Also a Pathe Hand-Colored Passion Play Film in condition. Address, **SEARCHLIGHT**, care of Moving Picture World.

**LANTERN SLIDES** For Illustrated Songs  
Lecture Sets, Announcements for Moving Pictures and Slides made to order for every purpose. We make lecture sets with the description neatly printed on the slide, especially adapted for Moving Picture Theatres, etc.  
We Rent Slides on REASONABLE TERMS  
**GEO. J. GOLDTHORPE & CO., 244 W. 14th St., NEW YORK**

**THE MACHINE WITHOUT A FLICKER**

The rapidity of our new shutter has been so perfected that 30 to 40 per cent. less non-exposure (which was heretofore caused by the TREMULOUS VIBRATION PRODUCING SO MANY TIRED EYES AND HEADACHES) is found in the Motograph than in any other machine, making perfect brilliancy of picture and sharpness of outline. Together with the ROCK-LIKE STEADINESS OF THE FEDESTAL FLICKER is thus entirely eliminated. Patrons of five-cent Theatre and Vaudeville-House Managers increase their bank account with the Motograph. Patrons who come once will always come again where they know they see the best pictures, positively rest their eyes instead of tiring them, and where all fire risks are removed.

**THE MOTIOPHOTOGRAPH**

OTHER POINTS OF EXCELLENCE IN THE MOTIOPHOTOGRAPH

Found in no other machines are: A special FILM REWIND by which the film can be rewound with the main crank in two minutes without removing either reels or magazines, saving time between pictures and entertainments; PERFECT FIRE-PROOF MAGAZINES; FIRE TRAPS, with four rollers and with spring actuated dangled guides preventing side movement and making it impossible for fire to pass them; NEVER FAILING AUTOMATIC FIRE-PROOF SHUTTERS; PERFECT FRAMING DEVICE; PLANGED SPROCKET ROLLERS to prevent film being torn or ruined by accidentally running off sprocket wheels; ENCLOSED GEARS AND WORKING PARTS; PERFECT TAKE-UP with new form of belt-adjuster; LID OFF, WIDE OPEN LAMP HOUSE making it easily accessible; IMPROVED A.C. LAMP with all Hand Wheel Adjustments; SLIDE CARRIER SWING, saving one-third more illustration for the Motion Picture.

**FILMS AND SLIDES**  
Headquarters for the finest, largest and most complete stock in the United States. The success of an entertainment depends on never allowing the interest of an audience to flag; patrons who have come once will come again.

**CHICAGO PROJECTING CO., H. P. Supply Dept.**

**ENTERTAINMENT SUPPLY CATALOGUE**  
Explaining everything and showing how big money can be made entertaining the public, sent free. Special literature describing the advantages of the Motograph for professional entertainers and theatre managers.

**225 Dearborn Street, Chicago, Ill.**

When writing to advertisers please mention the MOVING PICTURE WORLD.

# TRADE DIRECTORY.

## Renters in the Film Service Association

### ALABAMA

Bailey Film Service, 116 21st St., Birmingham.  
Southern Film Exchange, 193 N. 20th St., Birmingham.  
Theater Film Supply Co., Birmingham.

### CALIFORNIA

Geo. Brock, 550 Grove St., San Francisco.  
Clune Film Exchange, 727 So. Main St., Los Angeles.  
Miles Bros., 790 Turk St., San Francisco.  
Novelty Moving Picture Co., 876 Eddy St., San Francisco.  
Talley Film Exchange, Los Angeles.

### COLORADO

-Chicago Film Exchange, Railway Exc. Building, Denver.  
Eugene Cline & Co., 1021 Grand Ave., Denver.  
Denver Film Exchange, 715 Lincoln Ave., Denver.  
Globe Film Service, 3 Nassau Bldg., Denver.  
Little & Pratt, Charles Bldg., Denver.

### ILLINOIS

#### CHICAGO

American Film Service, 641 Am. Trust Bldg., Chicago.  
Chicago Film Exchange, 120 East Randolph St.  
Eugene Cline, 59 Dearborn St.  
Globe Film Service, 79 Dearborn St.  
Inter-Ocean Film Exchange, 59 Dearborn St.  
Laemmle Film Ex., 195 Lake St.  
National Film Renting Co., 67 N. Clark St.  
Royal Film Service, 715 Dearborn St.  
Schiller Film Ex., 103 E. Randolph St., Chicago.  
Standard Film Exchange, 79 Dearborn St.  
W. H. Swanson & Co., 79 So. Clark St.  
Temple Film Co., Masonic Temple.  
Theater Film Service, 15 Dearborn St.  
20th Century Optiscopes Co., 89 Dearborn St.  
U. S. Film Exchange, 59 Dearborn St.

### INDIANA

Indianapolis Calcium Light & Film Exchange, 114 So. Capitol Ave.  
Laemmle Film Service, Evansville.  
F. Lieber Co., Indianapolis.  
Luther Day Service Co., Muncie, Ind.

### IOWA

Pittsburg Calc. Light and Film Co., Des Moines.

### KANSAS CITY

Eugene Cline & Co., 1021 Grand Ave., Kansas City.  
Charles M. Stobbs, 1026 Main St.  
W. H. Swanson & Co., Seattle, Wash.  
20th Century Optiscopes Co., Shubert Bldg.  
Yale Film Renting Co., 1116 Main St.

### LOUISIANA

Imported Film Supply Co., New Orleans.  
W. H. Swanson & Co., 620 Commercial Pl., New Orleans.  
Yale Film Renting Co., 220 Texas St., Shreveport.

### MASSACHUSETTS

F. J. Howard, 564 Washington St., Boston.  
Miles Bros., Hub Tower, Boston.  
New England Film Ex., 682 Washington St., Boston.

### MICHIGAN

Michigan Film & Supply Co., Butler Bldg., Detroit.  
National Film Co., 100 Grand St., Detroit.  
Central Film & Supply Co., Saginaw.  
Vaudette Film Ex., 102 Monroe St., Grand Rapids.

### MINNESOTA

Eugene Cline & Co., Minneapolis.  
Northwestern Film Co., Minneapolis.  
Twin City Calcium & Stereoscopic Co., 720 Hennepin Ave., Minneapolis.

### MISSOURI

Eugene Cline & Co., St. Louis.  
O. T. Crawford, Gayety Theater, St. Louis.  
Miles Bros., Hub Tower, St. Louis.  
W. H. Swanson St. Louis Film Co., 813½ Chestnut St., St. Louis.  
Western Film Ex., 841 Century Bldg.

### NEW YORK

Buffalo Film Exchange, 11 Genesee St., Buffalo.  
Imperial Moving Picture Co., 301 River St., Troy.  
Mullin Film Service, Solar Bldg., Watervliet.  
Wabash Calcium Light & Film Co., 139 Main St., E. Rochester.  
Talking Machine Co., 97 Main St., E. Rochester.

### NEW YORK CITY

Aetograph Co., 50 Union Sq.  
Electograph Co., 100 Third Ave.  
Empire Film Co., 106 Fulton St.  
Greater N. Y. Film Rental Co., 24 Union Sq.  
Harris & Co., 13 E. 14th St.  
Imperial Moving Picture Co., 44 W. 28th St.  
Improved Film Supply Co., 142 Delancey St.  
Kinetograph Co., 11 E. 21st St.  
Laemmle Film Service, 407 Flatiron Bldg.  
Miles Bros., 239 Sixth Ave.  
Peoples' Film Exchange, 126 University Pl.  
Viagraph Co., 116 Nassau St.  
Alfred Weiss Film Exchange, 219 Sixth Ave.

### OHIO

Eugene Cline & Co., 717 Superior Ave., Cleveland.  
Kent Film Service, 218 Nicholas Bldg., Toledo.  
Lake Shore Film Co., Superior Bldg., Cleveland.  
Miles Bros., Cleveland.  
National M. P. Supply Co., 1703 E. 55th St., Cleveland, Ohio.  
Ohio Film Exchange, 11 East Broad St., Columbus.  
Toledo Film Exchange, Spitzer Arcade.  
Superior Film Supply Co., 621 N. Myrtle Bldg., Toledo.

### PENNSYLVANIA

Keystone Film and Supply Co., 6 Spooner Bldg., Harrisburg.

### PHILADELPHIA

C. A. Calneff, 4th and Green Sts.  
Electric Theater Supply Co.  
S. J. Cohen & Co., 80 Chestnut St.  
Miles Bros., 1319 Market St.  
Philadelphia Film Ex., 123 N. Seventh St.  
L. M. Swank, 338 Spruce St.

### PITTSBURGH

Columbia Film Exchange, 414 Ferguson Bldg.  
Harry Davis, 347 Fifth Ave.  
Innocent Amusement Supply Co., Rakewell Bldg.  
Pennsylvania Film Co., 403 Lewis Bldg.  
Pittsburg Calcium Light & Film Co., 121 4th Ave.

### TEXAS

O. T. Crawford Film Exchange, El Paso.  
O. T. Crawford Film Exchange Co., 214 Levy Building, Houston.  
Southern Talking Machine Co., Dallas.  
J. D. Wheelan, 339 Main St., Dallas.  
20th Century Optiscopes Co., Juarez Bldg., Dallas.

### TENNESSEE

American Film Service, Memphis.  
Laemmle Film Service, 78 S. Front St., Memphis.

Chicago Film Exchange, Omaha, Neb.  
Chicago Film Ex., 601 14th St., N. W., Washington, D. C.  
Eugene Cline & Co., Salt Lake City, Utah.  
Edison Display Co., Seattle, Wash.  
Laemmle Film Service, Omaha, Neb.  
Miles Bros., Portland, Ore.  
Miles Bros., Savannah, Ga.  
Miles Bros., Mansfield Bldg., Washington, D. C.  
Mitchell's Film Exchange, Little Rock, Ark.  
Monarch Film Ex., Oklahoma City, Okla.  
Montana Film Exchange, 41 N. Main St., Butte, Mont.  
Oklahoma Film Exchange, Oklahoma City.  
Pearce & Schick, 223 N. Calvert St., Baltimore, Md.  
Theater Film Supply Co., Charlotte, N. C.  
Theater Film Supply Co., Augusta, Ga.  
Virginia Film Exchange, Norfolk, Va.  
Western Film Exchange, Mathews Bldg., Milwaukee, Wis.  
Travis & Wilson, 63 E. Third St., So., Salt Lake City, Utah.  
20th Century Optiscopes Co., Eccles Bldg., Ogden, Utah.

**Some Renters who are not in the Association**  
BOSTON, MASS.  
W. E. Green, 228 Tremont St., Boston.  
Eastern Film Co., 378 Washington St., Boston.

### PHILADELPHIA, PA.

Consolidated Film Co., 913 Market St.  
Harris & Co., 129 West 1st St.  
Williams, Brown & Earle, 918 Chestnut St.  
American Film Ex., Wabash Bldg., Pittsburgh.  
American Film Exchange, 605 Wabash Bldg.  
Wonderland Film Exchange, 419 Market St.  
Fort Pitt Film Supply Co., 838 House Office Bldg.

### CHICAGO, ILL.

Chicago Projecting Co., 223 Dearborn St.  
Edison Display Co., 67 South Clark St.  
Kleine Optical Co., 52 State St.

### MICHIGAN

Alpena Film Exchange, Boice Bldg., Alpena.  
Central Supply Co., 11 S. S. Edwards St., Kalamazoo.

### NEW YORK

Consolidated Film Exchange, 143 E. 23d St.  
N. Y. Film Exchange, 7 E. 14th St.  
American Exchange, 630 Halsey St., Brooklyn.  
Amusement Supply House, 110 Franklin St., Buffalo.

### OHIO

Cincinnati Film Exchange, 214 W. 5th St., Cincinnati.  
Cleveland Film Renting Exchange, Citizens' Bldg.  
Eureka Film Exchange, Akron, O.  
Nolan Film Ex., 11 Fountain St., Cincinnati.  
People's Film Ex., 746 E. Exchange, Cleveland, Ohio.  
Southern Film Exchange, 148 W. Fifth St., Cincinnati, Ohio.

Benett A. Pryor, Colusa, Cal.  
Birmingham Film Exchange, 316 St. Charles St., New Orleans.  
H. H. Bodewalt, 713 Lincoln Ave., Denver.  
Canton Film Exchange, Canton.  
Cedar Rapids Film Ex., Cedar Rapids, Iowa.  
Central Film Ex., St. Mary's, Pa.  
Consolidated Film Exchange, State St., Rochester.  
Crescent City Film Ex., 1002 Canal St., New Orleans, La.  
Detroit Film Exchange, Newberry Bldg., Detroit.

J. G. Gillingham, Grand Rapids.  
H. H. Spokane, Wash.  
Goodfellow Film Mfg. Co., Detroit, Mich.  
Independent Film Ex., Masonic Temple, Chicago.  
Kleine Optical Co., 662 State St., Montreal, Can.  
Kleine Optical Co., Malabar Bldg., Seattle, Wash.  
Kleine Optical Co., Traction Bldg., Indianapolis, Ind.  
Kleine Optical Co., Boston Bldg., Denver, Colo.  
Kleine Optical Co., 2008 Third Ave., Birmingham.  
Kleine Optical Co., Commercial Bldg., Des Moines, Iowa.  
Kleine Optical Co., 523 Commercial Bldg., St. Louis, Mo.  
Kleine Optical Co., Anthony, Kans.  
Los Angeles Film Ex., 638 So. Spring St., Los Angeles.  
Moore's Film Service, 400 9th St., N. W., Washington, D. C.  
New Jersey Film Ex., 371 Palisade Ave., New York.  
Hoboken, N. J.  
New York Motion Picture Co., 1148 Scott St., San Francisco.  
Northern Film Exchange, 227 Fifth St., Minneapolis.  
Newman's Motion Picture Co., 293 Burnside St., Portland, Ore.  
Omaha Film Exchange, 848 Brandes Bldg., Omaha.  
Theater Palais Co., Suttle Bldg., Meridian, Miss.  
World Film Exchange, 823 Union St., New Orleans.

### CANADA

Cinematograph Co., 67 St. Catherine St., Montreal.  
Dominion Film Exchange, 32 Queen St., Toronto.  
L. E. Quimper, 624 St. Catherine, E. Montreal.

## Film Manufacturers (Edison Licensees)

Edison Mfg. Co., 10 Fifth Ave., New York.  
Essanay Film Mfg. Co., Inc., 201 Wells St., Chicago, Ill.  
Kalamazoo Company, 131 W. 24th St., New York.  
S. Lubin, 21 S. 8th St., Philadelphia, Pa.  
Geo. Meies, 204 W. 39th St., New York.  
Pathe Freres, 41 W. 23rd St., New York.  
Pathe Freres, 33 Randolph St., Chicago, Ill.  
Selig Polyscope Co., 115 Park Court, Chicago, Ill.  
Selig Polyscope Co., 116 Nassau St., New York.

## Independent Manufacturers (Biograph Licensees)

American Biograph Co., 11 E. 14th St., New York.  
Columbia Italian Film Ex., 145 E. 23d St., New York.  
Kleine Optical Co., 143 E. 23d St., New York.  
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.  
Wabash Bldg., Pittsburgh.  
H. H. Spokane, Wash.  
Goodfellow Film Mfg. Co., Detroit, Mich.  
Kleine Optical Co., 662 State St., Montreal, Can.  
Leo L. Raleigh & Robert G. W. Paul.  
Theo Pathe, Aquila, Watford, Carl Rosa Ambrosio.

# Independent Films

Merit is the only consideration that controls the selection of the films which we place upon the American Market.

Speaking without prejudice and without bias, it is our opinion that the films marketed by this Company have a higher average of merit than any other single line.

## WHY?

1. Because the manufacturers whom we represent in the United States have enormous plants involving investments of millions.

2. Because they have expert knowledge of photography and of the masterful handling of plot, pantomime and staging.

3. Because we do not market any films which we think unsuitable, nor do we force vulgar, indecent or ultra-sensational subjects upon film exchanges or the public.

See our advertisements which will appear next week for descriptions of a mass of high class films which we shall place upon the American market during the next few weeks—all new, never previously shown, some of surpassing merit, and most of them of feature strength.

The date of release will be governed by market conditions, and exhibitors who are complaining because of lack of new subjects are invited to place their orders with Independent exchanges to which these subjects are being supplied.

**We control exclusively for the United States, Motion Picture Films made by the following firms:**

### FRENCH FACTORIES.

GAUMONT  
URBAN-ECLIPSE  
LUX  
RALZIGH & ROBERTS  
THEOPHILE PATHE  
AQUILA

PARIS  
PARIS  
PARIS  
PARIS  
PARIS  
PARIS

### ENGLISH FACTORIES.

GAUMONT  
URBAN-ECLIPSE  
WALTURDAW  
CARLO ROSSI  
AMBROSIO

LONDON  
LONDON  
LONDON

Italian Factories.

TURIN  
TURIN

Films are sold outright without restrictions as to their use

**NOW READY—FOR SALE OR FOR RENT**

## HACKENSCHMIDT-RODGERS WRESTLING MATCH

LONDON, JANUARY 31st, 1908

Before the National Sporting Club of London

**LENGTH 1,000 FEET. THIS FILM IS SOLD OUTRIGHT WITHOUT RESTRICTIONS**

We consider this one of the finest and most interesting films that we have ever seen, both photographically and in action. At no time was Hackenschmidt on the defensive, and although not nearly as tall or as powerful in appearance as his antagonist, there was never a moment when Rogers seemed to have a chance.

Shipments will arrive from Europe weekly

**WE ARE SPECIAL SELLING AGENTS FOR AMERICAN BIOGRAPH FILMS**

# Kleine Optical Co.

Licensee under the Biograph Patents

All purchasers and users of our Films will be protected by the American Mutoscope and Biograph Company

<b>NEW YORK</b> 662 6th Avenue	<b>CHICAGO</b> 52 State Street	<b>MONTREAL, Can.</b> La Patrie Bldg.	<b>SEATTLE</b> Mehlhorn Bldg.	<b>INDIANAPOLIS</b> Traction Bldg.
<b>DENVER</b> Boston Bldg.	<b>BIRMINGHAM</b> 2008 3d Avenue, Harrington Bldg.	<b>DES MOINES</b> Commercial Bldg.		

**KLEINE OPTICAL CO. OF MISSOURI**

523-4 Commercial Building, 6th and Oliver Streets, St. Louis

# Kwitcherkicken

Read, mark, inwardly digest and remember the above, then

## GIVE US YOUR BUSINESS

We'll increase your Theater profits with

**FAIR PRICES**

**FILMS OF MERIT**

**SONG SLIDE HITS**

Perhaps it's in the film, or it may be in your carbons, but we've got a dandy New Lens Proposition to improve your picture. Drop us a postal to-day.

**This is no Church Talk or Western Hot Air. It's FACTS**

## Consolidated Film Co. of New York

**NEW YORK**  
143 East 23d Street

**ROCHESTER**  
94 State Street

**PHILADELPHIA**  
913 Market Street

## HANDBOOK FOR Motion Picture AND Stereopticon Operators

BY

**C. FRANCIS JENKINS**  
Medallist Franklin Inst.

**OSCAR B. DEPUÉ**  
With Burton Holmes

**PRICE, \$2.50**

**THE KNEGA COMPANY, Inc.**

1306-B G Street, N. W., Washington, D.C.  
U. S. A.

## INTERNATIONAL CINEMATOGRAPHIC EXPOSITION in Hamburg (Germany)

**JUNE 13th to 28th, 1908**

**CLASSIFICATION:**

1. Cinematography in all its different branches
2. Photography
3. Optics and Projectors
4. Electric Engines and Electric Light
5. Musical Instruments: Pianos, Talking Machines, etc.
6. Heaters (Radiators, etc.)
7. Appliances for Theatres and Amusement Halls
8. Literature.
9. Advertising.

Exhibitors apply to

**BUREAU des AUSSTELLUNGSKOMITEES**  
Hamburg, St. Paul ("Conzerthaus Hamburg") Germany



# STOP LOOK LISTEN

We bought 100 complete  
New York Passed Moving  
Picture Machines.

**Regular Price \$170.00**

**Our Price - 125.00**  
(To Our Film Rental Customers)

Write for prices on your  
film service.

Prices to suit your needs.  
Supplies at a discount.

**Co-Operative  
Film Service  
of America**

137 East 17th Street  
NEW YORK CITY

# FILM SERVICE

For the New Eng-  
land field right at  
home; "the best  
the market af-  
fords."

—  
All communications given  
prompt attention. Prices  
reasonable.

—  
**W. E. Greene**  
**228 TREMONT ST.**  
**Boston, - - Mass.**

# THE BIOGRAPH ASSOCIATION OF LICENSEES

Operating under the BIOGRAPH PATENTS

Offer a complete and regular supply of films of domestic and foreign manufacture through the following well-known agencies:

KLEINE OPTICAL CO.	- - - -	Chicago
ITALIAN "CINES"	- - - -	New York
WILLIAMS, BROWN & EARLE	- - - -	Philadelphia
AMERICAN MUTOSCOPE & BIOGRAPH CO.	-	New York
GREAT NORTHERN FILM COMPANY	. .	New York

Controlling in addition to the films of the American Mutoscope and Biograph Company the entire output of—

Gaumont  
Urban-Eclipse  
Lux  
Raleigh & Robert  
Ambrosio

Rossi  
Aquila  
Theo. Pathe  
Warwick  
Hepworth Mfg. Co.

E. W. Paul  
Cricks & Sharp  
Graphic Cinematograph Co.  
Society Italian "Cines"  
Williamson & Co.

Great Northern Film Co. (Nordisk Films, Denmark)

A regular weekly supply of from 12 to 20 reels of splendid new subjects is now available.

## Films are Sold Outright Without Restrictions

All renters and users of films purchased from any of the above licensees are guaranteed absolute protection free of cost from any form of patent persecution, and are privileged to use such films upon projecting machines covered by the LOOP Patent of Latham.

**INDEPENDENT FILM EXCHANGE**

1609-10 MASONIC TEMPLE, CHICAGO, ILL.

**7 CHANCES \$25.00**

Now just listen to this so-called scooped talk by some of the Association of Renters. One tells you last week that Edison had applied for an injunction, file Nos. 28990-1, March 6th, restraining the Kleine Optical Company and George Kleine from infringing on the Edison film patents. This particular house calls that "Fresh News" or a "Scoop." They didn't tell you that a week previous to the above the Biograph Co. applied for an injunction as against Edison. Now what does an application for an injunction mean to the exhibitor? It means that after a fight of two or more years either Edison or the Biograph Company may have their claims adjudicated and nothing more. This Mr. Scooper advertised the fact that he had given all the other exchanges such a headache with his so-called "Fresh News." Chestnuts. If these-called Association has any headaches they were caused by the fact that the INDEPENDENT advertised service of seven changes for \$25.00 a week. Another big so-called surprise, advertised 12½ cents per thousand for tickets in fifty thousand lots. Liberal, isn't it? Why, we are tickled to death to supply our customers for 10 cents a thousand. I guess that will be about all for this time regarding scoops. In the meantime the INDEPENDENT is busy buying and renting films, receiving complimentary letters as to our service, from every customer. Remember that we are selecting from fifteen manufacturers subjects that cannot be purchased by the Association of Renters. Many of the exhibitors no doubt have received letters from members of the Renters' Association which state that we are charging \$38.00 a week for seven changes. This is incorrect, as can be seen from this advertisement. We never have asked but \$25.00 for the above changes. We have succeeded in making the man with a headache come down in his prices from one hundred and two dollars a week to thirty-four, and that isn't all. He is coming down more yet. In renting films from the INDEPENDENT you are protected by the Biograph Company against injunction suits of any kind.

Yours very, very truly,

INDEPENDENT FILM EXCHANGE

**TRUNKS FOR MOVING PICTURE MACHINES**

and CASES to carry 1-2-3-4-5 or 6 Reels

SOLE MAKERS

**LEATHEROID MANUFACTURING COMPANY,**

532 Broadway, NEW YORK

**BIOGRAPH FILMS****MAN'S HUMANITY TO MAN****Old Isaacs, The Pawnbroker****THE PARADOXICAL ALTRUISM OF A MONEY LENDER****LENGTH, 969 FEET***Write for our descriptive circulars; get on our Mail List and keep posted***All pictures are made with our celebrated Biograph Cameras. Our films run on any machine****AMERICAN MUTOSCOPE & BIOGRAPH COMPANY****11 East 14th Street, New York**

Licenseses: KLEINE OPTICAL CO., SOCIETY ITALIAN "GENES"

WILLIAMS, BROWN &amp; HABLE, GREAT NORTHERN FILM CO. AMERICAN MUTOSCOPE &amp; BIOGRAPH CO.

We will protect our customers and those of our licensees against patent litigation in the use of our licensed films.

KLEINE OPTICAL CO., Chicago  
SPECIAL SELLING AGENTSPACIFIC COAST BRANCH:  
316 N. Broadway, Los Angeles, Cal.

TRADE MARK



TRADE MARK

# Are You Located

near any of our offices? If it is inconvenient to call write us, and we will have one of our representatives call on you, and fully explain why you should transact all your business with us.

**R**emember! We as pioneers of the film rental service can  
**H**elp you make your theatre or park a howling success.  
**E**very one should write us now for full information regarding  
**O**ur new novelties in non-breakable solid glass announcement  
**S**lides, made in all colors and very artistically designed.  
**T**hen we wish to call your particular attention to our perfect  
**A**nd unexcelled film rental system. We positively have  
**T**he largest stock in the world from which to select.  
**O**ur Rheostatocide saves you 65 per cent. to 75 per cent. of your Moving Picture  
**C**urrent, gives out no heat, no buzzing and is indestructible.  
**I**t saves all expenses for new connections, lugs, fuses, etc.  
**D**on't install an inferior machine. It is throwing away money.  
**E**very day you are without this apparatus you are losing dollars.

PRICE OF

## Rheostatocide

CASH WITH ORDER

### \$75.00

or One Hundred Dollars, Fifty Dollars on delivery and the balance one-half in thirty days and one-half in sixty days

790  
Turk St.  
San  
Francisco

## MILES BROS.

(MILES BUILDING)

Hub  
Theatre,  
Boston

259-261-263 Sixth Ave., New York  
 439 COMMERCIAL BUILDING PHILADELPHIA, PA.

Scanned from microfilm from the collection of  
Q. David Bowers

Coordinated by the  
Media History Digital Library  
[www.mediahistoryproject.org](http://www.mediahistoryproject.org)

Funded by Q. David Bowers and  
Kathryn Fuller-Seeley